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ABSTRACT

Resources for teaching the visual arts from a multicultural and anthropological perspective are divided into three sections. Section I contains six articles which provide background information about multicultural art education. The lead article describes the theme of the "changing traditions" exhibit, a citywide (Birmingham, England) exhibit of student-developed multicultural art projects. Other articles focus on multicultural art education, ceramics activities, guidelines for multicultural art curricula, the use of artifacts to explore foreign cultures, and the effect of the British examination system on multicultural education. Following an introduction, section II contains descriptions of 15 classroom projects for teaching art from a multicultural perspective. Projects include ceramics, raku, making musical instruments, making Japanese dolls, and constructing kites. Section III catalogs 39 classroom projects displayed at the "changing traditions" exhibit. School association, class and grade level, supervising teacher, materials used, references, illustrations, and a brief project description are provided. (LP)

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CHANGING TRADITIONS

EXHIBITION & CONFERENCE CATALOGUE

SP 015 894

CHANGING TRADITIONS

ADDENDA TO EXHIBITION CATALOGUE

SECTION THREE:

MAGICAL ANIMALS
ASTON MANOR SCHOOL, BIRMINGHAM.
E 2 L project involving batik..
Reference : Dyed & Printed Textiles
Teacher: Jane Millard

FIGURATIVE CLAY WORK
SMESTOW SCHOOL, WOLVERHAMPTON
3rd year students
Teacher : Margaret Howitt
Reference: Examples of Netsuke, Natural History Encyclopedias

AFRICAN MASKS
GROVE LANE JUNIOR SCHOOL, BIRMINGHAM
Teacher : Donal Knipe
Reference : Loosely based on Ahanti & Hausa pottery

TILTING HEADS
WATERMILL PRIMARY SCHOOL, BIRMINGHAM
8 - 9 year old pupils
Teacher : Pauline Woodhead
Reference: Playthings as Art Objects: Japanese Tilting Dolls

CHINESE PROJECT - Large scale painting
PERCY SHURMER PRIMARY SCHOOL
Class : 9 year old
Teacher : Lynn Arch
Reference: Birmingham Public Library Reproductions & Photographs

POTTERY & LANGUAGE PROJECT
PARK VIEW SCHOOL,
E7% beginners, first stage & second stage.
Teachers: Shelagh Dunne, Lindsey Hammond, Mary Smith
Reference : E.R.A.E. Pottery Resources materials

Acknowledgement

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CHANGING TRADITIONS TEACHERS' GROUP
in association with
ETHNOGRAPHIC RESOURCES FOR
ART EDUCATION

CHANGING TRADITIONS

AN EXHIBITION EXPLORING WIDER CULTURAL REFERENCE IN TEACHING THE VISUAL ARTS AND OTHER SUBJECTS

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Allan Leary
Chair, Changing Traditions Teachers' Group.

Nick Stanley
for Ethnographic Resources for Art Education.

INTRODUCTION

This publication marks the culmination of the first phase of a collaborative venture between researchers and teachers which has now spanned five years. During this period we have developed a two pronged approach to devising curricular materials to broaden our understanding of art, craft and design and to provide an anthropological and comparative dimension to our thinking.

The first strategy has been to study in some fairly detailed fashion the ways in which what we think of art and craft figure and have appeared in other cultures. We have tried to be both specific and comparative in our studies. We and our research assistants have looked at particular technical processes (the making of pottery in the first phase in four different settings), at the transmission of art and craft practices through trade (in Dyed and Printed Textiles), and at the level of searching for human universals discoverable through art (Pla things project and the present research into pattern).

The second and equally important side of the work has been the consideration of the materials and understandings gained through the research process. This has been the particular concern of the teachers' group which has maintained a strong core membership. These teachers have tried out ideas, developed schemes of work based on the areas of study and helped in the design of the resultant teaching packs. Student teachers have more recently also been involved in the group.

The results of all the collaborative efforts has been drawn together in the exhibition 'Changing Traditions' The exhibition represents teachers', students' and pupils' ways of coming to terms with the challenge of thinking more widely and deeply about art, craft and design and incorporating ideas and practices with which they may

be unfamiliar or which are not generally current in the art syllabus. Much of the work in the exhibition achieves this both conceptually and visually, all of it works well visually.

This booklet is in three parts. The third section is the catalogue proper. This provides the briefest summary for every entry and does not list fully the number of different sources, exhibits and media involved. The entries do, however, give some flavour of the variety and range of different outcomes. The second section illustrates teachers' documentation of some of the projects and the thinking underlying the work. The first section immediately following this introduction brings together some wider philosophical issues germane to the whole question of the visual arts and cultural study. In line with our previous policy of holding an annual conference to discuss and exchange information, thoughts and experience, these papers are offered as contributions to the conference and a more permanent record for those not able to participate.

Nick Stanley

SECTION ONE : FEATURE ARTICLES

CHANGING TRADITIONS - A REVIEW.

The title of the Exhibition invites questions: which traditions / what changes ? The display may be looked at from a number of different perspectives before such questions can be answered.

1. The quality of the work - as representing a fair sample of art/craft/design activities from a range of schools. A visitor's first impression might well be of the good, and often excellent, standard of the work, although this was not the primary objective of the exhibition. The brief for the submission of entries, as agreed by the group of teachers, required a"focus on ideas as well as on products, and a demonstration of a process of exploration as well as the achievement of excellence." Achievement must be expected, and is here demonstrated from the outset. The underlying framework of ideas and exploration will become apparent to the viewer who pauses to inspect the documentation boards which accompany the exhibits.

2. The development of ideas - where they start and what they turn into. Such growth will be looked for by educators, who want to see movement in the unfolding of the pupil's personal vision and image making. In this area, the achievement of technical excellence is possibly a secondary consideration, governed by circumstances of individual facility, the availability of materials, and the time given to the task.

Some of the most striking exhibits have apparently originated from two different forms of introduction. One, invites pupils to feel their way into an understanding of art forms from strange cultures by first exploring relevant features of their own experience before embarking on a study of the objects and the subsequent art work. The second creates an immediate encounter with visually exciting resource material in order to stimulate further research and a personal response by the pupil. In both cases the successful outcome, in educational terms, results in a re-interpretation of artefacts; a bridge is constructed to link the known to the unknown or, conversely, the unknown to the known. Both approaches aim at the engagement of the pupil's personal interest. One such example which springs to mind is the screen-printed fabric design by a 15-year old boy depicting an American footballer bearing a jug of water. Although to the outsider its connection with African Adire cloth may not be immediately clear, we have his teacher's testimony that Adire patterns were indeed the inspiration , that the boy's birth sign of Aquarius was represented by the jug of water, held by his idol - an American footballer. Nor, apparently, was there any compunction about substituting screen printing for tie and dye. The point to be noted about this evolution is that in the process enough had been learned about an African tradition for some of its features to be treated with affectionate familiarity.

In several of the projects directed by student-teachers during their teaching practice, it is interesting to observe how an area of study based on the teacher's own special interest in another culture is taken over and expanded by the children's enthusiasm, so that a two-way learning exchange takes place and becomes creative because of the new information it can draw on.

3. Social Learning.

A multi-cultural curriculum differs from other educational approaches only in that its social purpose is possibly more overt. In art and design, the conscious reference to the artistic heritage of a wide variety of cultures promotes attempts to come to terms with objects and ways of life which are unfamiliar.

A potentially touchy situation is reported by a student-teacher whose presentation of dolls from the Hopi tribe of native Americans was greeted somewhat derisively. The children were encouraged to try to explain and understand their own reactions. Experiments demonstrated

their stereotyped perceptions of well-known foods presented in unfamiliar colours. By giving such learning about the nature of prejudice an enjoyable context, the children were encouraged to become active in extending their own awareness; they looked for objects from other cultures in their own homes and brought them to school in quantity !

In the study of intricate large-scale artefacts opportunities occur for work in groups to tackle particular aspects of, say, Islamic pattern design in carpets. This led to the "Co-operation Carpet" from a Primary School where the children not only learned to make a unified design but also to correct the mistakes by accepting a common responsibility.

The eager response, especially from children from minority groups, to an invitation to bring things from home in connection with an art lesson that makes reference to something from their family's country of origin, has often been noted. A rich and sometimes unexpected resource thus becomes available to the school, and the pupil and her family are thereby 'given permission' to become contributors to as well as clients of the education system.

4. Links with other subjects.

Ethnographic resource material is permeated with evidence of the relationship between art and religion. It is therefore not surprising that several projects in the exhibition have studied and illustrated aspects of religious belief. It is not clear whether any formal extensions of such work have been taken up by Religious Education departments, but art work arising from the Birmingham Multi-Faith Resource Materials was found in at least one class-room. The opportunity for informed specialists to co-operate in this area obviously exists.

English as a Second Language teachers have evidently found the E.R.A.E. materials very useful. One project shows a particularly well-integrated scheme of language work linked to art and craft work in ceramics. This included the making of pottery cooking stoves and utensils, a Raku firing of the ware, and ended with a happy party for all concerned. All this is illustrated in the exhibition.

So far, the resource book on Sound-Making Objects, with its applications to traditional forms of music making, has not been very widely used, but one school exhibits simple clay instruments derived from Brazilian bird-calling ocarinas, and Middle Eastern drums.

5. A balanced art and design curriculum.

A wide variety of processes and media have been used in the work exhibited, ranging from drawing and pattern designs translated into three-dimensional forms, to painting, ceramics, constructions, batik & string-print. Although many of the schemes are resolved in three dimensional form, they are usually based on preparatory studies involving observation, research, drawing and analysis. A synthesis of information, medium and imagination is achieved in the creation of an object or image. Sometimes pupils are required to work to a written brief, others arrive at their own interpretation following the presentation of a visual stimulus. They have constructed kites, designed games, analysed their own personal qualities as a prelude to making masks, given written accounts to explain their work.

It would be difficult to suggest that, overall, anything has been left out. If anyone has just sat, quietly contemplating a geranium and then been moved to draw it, that person is not represented in this show. It is, of course, not to be expected in an exhibition gathered specifically in order to demonstrate the use that has been made of E.R.A.E. resource materials for multi-cultural extensions of the curriculum.

6. Where is the multi-cultural thinking?

It may be that multi-cultural thinking is implicit in the decision to use ethnographic resource, and to contribute to this exhibition. Most of the documentation refers to various aspects of the process of which the exhibits are the result, set in the context of the pupils' development. Most teachers were too busy to report on what might have been said or thought, either in the course of the lessons or afterwards; or, indeed, about any negative responses to multicultural content by pupils or staff. What residue remains of attitude or continued interest ? Fortunately, the Conference with which the exhibition concludes, will provide a platform for discussing these things, though too late to be included in these notes.

The claims for a multi-cultural approach to art education are modest: merely to widen the cultural reference of the curriculum. Within the comparing, contrasting and valuing thus engendered, there should emerge a stronger sense of their own identity for each participant in the process; black or white, all seeing themselves as parts of a bigger picture.

7. Which traditions, what changes?

In using ethnographic reference it would be foolish to ignore the problems of attempting to cross traditional barriers and enter someone else's territory with all its undeclared meanings and assumptions. It is precisely because the resource materials try to locate objects in an authentic context that they should encourage sensitivity in avoiding spurious contrasts and misleading comparisons. No doubt both kinds of mistakes, and others, will have been made on occasion. The bedrock of common ground between all cultures is the cycle of human life experiences. There are enough artefacts which may be related to this pattern in the context of exploring techniques and identifying common problems.

Trying to imagine oneself, for a moment, as a pupil in , for example, a lesson on Islamic patterns. Would one think one had 'done it', and that one knew all about it ? It seems to me, on the contrary, that a good lesson would leave a sense of passing acquaintance or perhaps an aroused interest, to be re-suscitated on a future occasion; maybe on a holiday in Spain, or on a visit to a Mosque.

Such interest, once engaged, is bound to lead to at least this recognition: that all traditions, except in the most isolated communities, are subject to change. Even young children can understand the parameters of their lessons, and their sharp observation makes its own connections with the world outside and on television. One group of Juniors noted that though they had been learning about traditional Japanese customs and objects their activities were being recorded on modern Japanese video equipment. The implication for this project is that while traditional art forms demonstrate most tellingly the connection between the artefact and the physical and cultural environment from which it originates, the objects are always plucked out for inspection at a particular point in time. Preserved in museum show-cases they are specimens; studied, connected with people, and re-interpreted, they acquire new life. A tradition has changed, or even disappeared, but some of its qualities are translated into a new context. All pupils in a plural society are part of that new context.

Changes in the curriculum impose new disciplines, especially on the teacher. A degree of care is needed in tempering the search for 'multi-cultural activities' with informed and sensitive attitudes towards materials drawn from very different ways of life, and from people whose view of the world may not be easily apprehended. The radical change, therefore, is in the deliberate insertion of humanistic components into the art

curriculum.
It will not be easily achieved, but looking at the vigour and variety of the work on show one may begin to see it as a step towards underpinning relationships in a multi-cultural society.

Helga Loeb

Research Fellow,
Birmingham Polytechnic.

MULTICULTURAL ART

Art teaching does not stand in isolation from other educational areas, and in the first instance we must be clear about the general reaction of the educational system to the presence of Black people in this country.

The initial attitude and one that has continued to this day in Primary Schools' language policies, was assimilation, in which the language and culture of newly arrived children was a handicap and had to be disregarded. From the late 1960's there was a shift towards cultural pluralism and integration and with this came a move from denial of culture to concern about culture. Two assumptions were made : these were that racial equality could be achieved through cultural diversity, and that negative self-images of ethnic minority children could be redressed by means of cultural compensation.

The focus of attention became the non-white family, which was seen to present an unfavourable educational environment in comparison to the typical white middle class nuclear family. Asian mothers were illiterate, West Indian mothers were domineering and neither were satisfactory. Under-achievement of ethnic minority children was linked both to home background and to alienation as the result of cultural difference. Schools were seen therefore as an arena in which to redefine the child's cultural heritage and reinforce self-esteem.

Not all schools were asked to do this. It was only those in the inner urban areas who found themselves confronting two contradictory aims : the need to transmit and preserve orthodox middle class culture, and at the same time legitimate other 'foreign' cultures. They attempted to achieve this by means of content innovation : Black Studies, Multi-faith RE., Third World Literature, Afro-Caribbean History etc. These changes were intended to be self-concept enhancing and assumed that racial disadvantage would be ameliorated by alteration in syllabus content ; all of this left the white schools very largely untouched. More recently attention has focussed upon the wider social, economic and political factors which contribute to racist practices and their implications for schooling.

Many years ago now, Herbert Read wrote, in his classic book Education Through Art, that "Education may be defined as the cultivation of modes of expression", and art for a multicultural society can be defined in similar ways. There are two distinct aspects of recent developments in art which also reflect the changes in other curriculum areas.
The first is to emphasise techniques and art forms from other cultures, the aims of which are to broaden out aesthetic appreciation and awareness of other means of expression. The weakness of it is that of the Orientalist approach ; a description of foreign cultures and the exotic; the advantage is that it does stress artistic technique. This type of innovation is most appropriate to the predominantly white school, while the inner urban school is an arena for a different kind of art activity - namely the encouragement of expression among black children who, despite the racism they experience in daily life, retain and continue to assert their

own individuality. Through art they are seeking a new aesthetic. Both approaches have one feature in common - they emphasise expression.

One of the major critics of current art teaching is Brian Allison who has consistently argued against an over-emphasis upon creativity and originality in art teaching. In a series of articles written over the last decade, he has criticised the stress placed upon modes of expression. The arguments are made initially more acceptable by his acknowledgement that a broader cultural base than that presented by European art forms is desirable. But alongside it is a concern that any real value can be found in the activities and processes of much current art education.

But what if you are black in a profoundly racist society? Art is an historically significant form of protest. This was clearly apparent in California in the late 1960's when the Anti-Vietnam protest movements spawned a remarkable artistic culture, thrown into brilliant relief by the violence of Watts in Los Angeles in 1965. Meanwhile, the contemporary English art scene plodded on, patronised by the Royal Academy and the major Art Schools, and failed to capture the vigour of its American counterpart. Allison is possibly right to suspect the value of reproducing in schools the atmosphere of an Art School studio, but in his criticism he throws the baby out with the bathwater and attacks creativity as an aim in general. If there is one thing that art and the arts in general can provide, it is the expressive means of coming to terms with a society which categorises people along lines of skin colour. Art in this context becomes a means of survival and then of statement. Colour becomes symbolic, language protest, music a unifier.

Art teaching must come to terms with an unpalatable fact. No matter what one may do to the content of art, or to the range of artistic and craft techniques, it will make no difference to the structural inequalities that are a part of life if you are the wrong colour. Art teaching in a multicultural society needs to be more than a broadening influence upon the aesthetic tastes of the public at large, important though this undoubtedly is. It needs to foster modes of expression which can help the individual child to develop personally, even though the prospect may be unemployment and, if you are black, discrimination at all levels.

References:

Brian Allison Art Education and Teaching About the Arts of Asia, Africa and Latin America, VCOAD, 1972.

'The need for a balanced curriculum', Studies in Design Education Craft & Technology vol 11 no 2, Spring 1979.

'Handling the art curriculum' Studies in Design Education Craft & Technology, vol 14 no 1, Winter 1981.

Nicholas Arxalis 'Critical Perspectives' Artrage no 1, November 1982.

Chris Mullard 'Multiracial education in Britain : from assimilation to cultural pluralism' in Race Migration and Schooling, ed J. Tierney, Holt Reinhart and Winston, 1982.

Herbert Read Education Through Art, London, 1943.

Peter Rogers
African and Asian Resource Centre
Newman College, Birmingham.

CERAMICS AND FOOD FOR THE SENSES

This article is about just one way in which clay can be used to both educate the senses and provide for independent decision making within a given process. It explores one sub-theme, that of using clay objects in the preparation of food, but implies that other such life-themes might lend themselves to a similar approach.
Both the universal nature of the theme, and the technology involved, ensure that when we look for guide lines, starting points and information, we are led naturally to expanding our cultural frame of reference. A dynamic of discovery, adaptation, change and insight can follow.

The relationship of food to ceramics is about as old as mankind, rich in historical and cultural material to draw upon, and provides the educator with opporunity to question approaches to teaching, especially the area concerned with the valuing of sense experience linked to inventive decision making.

Hopefully, I may excite the reader's appetite for experimentation within the ceramic process; food preparation, and the attendant educational issues, some of which I attempt to outline.

The technical appendix aims to remind viewers of the exhibition how some of the objects in this category were made and work.

A starting point for sensual discrimination.

At the popular level in our society, food and its related concerns of flavour, taste, sensation, choice etc., is openly accepted as an area for sensual enjoyment. As well as serving as a basic necessity of life, it sustains an extensive descriptive/critical vocabulary, is celebrated as a sensual delight (T.V. adverts. etc.), and is also scrutinized with scientific insight for possible health hazards.

Food and its preparation can be seen to reflect its cultural setting in the same way as less transitory art and craft objects do. It also provides us with a medium for making judgments about sensual experience, and for the consideration of quality and value.

Qualitative judgment.

A project based on this or similar themes can naturally lead to the examination of ideas such as quality in relation to popular, traditional and mass values; quality in relation to simplicity or complexity; in relation to economic factors and to time and labour intensiveness, and finally to quality of experience and experiencing.

Use: a guiding principle.

Returning to our theme of food and clay we confront the central idea, that of using our clay to make articles, in the first instance, which enable us to prepare food. This activity might be considered as purely utilitarian, bound by traditional solutions, but it can, especially in the educational context, be as well, an expressive, inventive and/or adaptive design process.

This notion of use, central to our theme, is not seen as hypothetical or as a possible outcome of production, but as the essential reason for the making process; the objects should work.

Fire : a special element.

One of the attributes of this theme that challenges the imagination is the making of objects that have a transforming capacity, in this case that of using fire for cooking. A cooking stove, when containing fire, acts as an agent of change, transforming the ingredients of the recipe into another arrangement of flavours. To do this we must use a fire-resistant or flame-proof clay body, one capable of resisting, like metal, the direct contact with flame.

Invention - adaptation: the teacher as catalyst.

When we are motivated to make something

work, we usually search for well tested methodologies. In the reality of our present-day technology these processes are usually highly complex and often fragmented by specializations that finally contribute to highly complex objects, be it an oil tanker, or at a simpler level, a factory produced ceramic dinner service.

However, when faced with the need or challenge to make something by hand and belonging to a simpler technology, we must, nevertheless, analyse the key factors and problems, and discover or re-discover how to solve them.

When considered as a classroom activity the important element of guided discovery surfaces. Questions such as "how do we start ?", where to look for information, and how much do we rely on 'hunch' and empirical 'trying it out'?

As yet there are no specific text books that analyse these considerations for the teacher or learner, although a wealth of information exists within the field of ethnology and through scrutiny of existing objects. Then again, from an educational standpoint, this lack of pre-digested information might be welcomed as a stimulating challenge for personal discovery and self-fulfilment.

When using the guided discovery principle certain basic factors and techniques will need to be identified by the teacher. Decisions will need to be taken on the degree to which one leans towards an 'archaeological' approach, one which suggests looking to historical antecedents, or whether to opt for an ethnographic and wide-ranging search for information and examples that may be available in other cultures.

Or does a blending of the information available through a historical/cultural search, combined with a pragmatic/ adaptive approach best suit the needs of our pupils ? The adaptive method can certainly exemplify the dynamic of change, as old forms and methods are analysed and re-created in new ways appropriate to available facilities and materials.

We could speculate that, as a designing society, living by our inventive wits, a more extensive grounding for all children in the stimulating sense-linked adaptive/inventive areas of experience may better prepare us to meet the challenge of a changing world.

Phil Slight
School of Art Education
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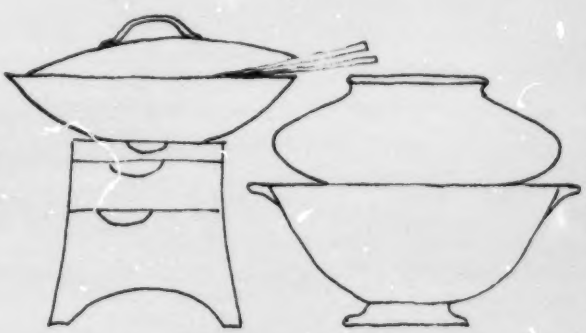

Some technical guidelines.

Clays & Kiln-firing.

The two main principles to follow when making flameproof ware are, firstly, that the earthenware clay body is 'open' and very porous, well 'grogged' with suitable material that can range through sand, crushed bricks to commercially prepared grogs. Raku, crank and fire clays from commercial suppliers have been found to be suitable for the making of stoves, cooking dishes and pots, as well as coarse local clays.

Secondly, low kiln firing temperatures, between 600 - 1000 degrees, have been used traditionally. This factor, combined with the coarse texture of the clay body provides resistance to thermal shock, the main cause of breakage when fire is applied for cooking.

Glazing

Traditionally, glazes tend to be applied only to the surfaces that are in direct contact with food or liquids; the interiors of pots, dishes, liquid fuel containers etc. This partial glazing offers better thermal shock resistance. Suitable low firing glazes such as lead bisilicate offer flexibility in application.

Fuels for Stoves

Charcoal is still a popular fuel for outdoor cooking, especially grilling, and will also boil and fry efficiently. Use of other fuels such as wood, methylated spirits, and modern solid fuels provide great scope for adaptive/ inventive design solutions.

RESOURCES & READING

Ceramics Review Monthly Journal. Many articles of an ethnographic nature.

Pioneer Pottery Michael Cardew Longmans, London 1969. Pages 75-79

Exploring Fire and Clay Anne Bjørn Van Nostrand N.Y. 1969

Self-Sufficient Pottery Judy Cunningham-Smith & Molly Herbert. David & Charles, London 1979

Pottery Cultures Handbooks Ashanti & Hausa Pottery, Pakistani Folk Pottery. Birmingham Polytechnic.

Much essential information about use and making methods for these artefacts can be found through the study of traditional societies in Europe and further afield, and through recourse to museum collections. High Street Kitchen departments offer modern examples for ideas and adaptations.

Phil Slight

A CHALLENGE TO PRACTICE.

It is not difficult to give easy assent to the proposition that multi-cultural education or, more specifically, a curriculum that would engage and attend to the diversity and complexity of a pluralist society is or would be a 'good thing'. The briefest pause for thought however might suggest that that is only the beginning, given that neither the societal nor the cultural context is or can be static (as distinct from stable).

Consider some of the questions that immediately begin to surface: What is, or what would be, a multi-cultural education or a multi-cultural curriculum ? When, and how, might we recognise'it' ? And, When might we be able to recognise the condition that a multi-cultural education and a curriculum with a multi-cultural dimension might be intended to achieve ? And, How might such a condition be achieved ? (on accepting the desirability, and on presuming the possibility).

There are complexes of issues here which relate together very different views; which relate different levels and different objects of attention in different areas of discourse, practice, and public policy. The relations between policies (and policy makers) and the realities to which statements of policy refer are among the obvious areas of possible interest to educational practitioners. The insights which are offered from such academic and scholarly fields as cultural history and philosophical anthropology are of a similar pertinence.

For instance, it is clear that there are distinctions to be recognised in the differing perceptions and understandings between, on the one hand, the world of policy-makers and the level of policy-making and, on the other, the world of action in which policies might be enacted. There are logical differences between policy statements and the phenomena to which such statements refer. The failure to recognise such logical differences together with the failure to recognise that, in any event, the natural language which is necessarily employed in reference to the phenomena of the world of action and experience cannot be equivalent to those phenomena can result in an enormous innocence. It is possible to argue (or agree) quite innocently about the model, tidy it up, and - ' a job well done' - pass it down to the practitioners at the sharp end. And that's where we, as it were, come in: the world of human action is altogether more messy at the edges than some of the neat and tidy models seem to recognise and allow.

But the whole idea of culture - and indeed to what that term might refer - is extraordinarily interesting. That 'it'is complex is apparent; and that the nature of that complexity includes a property of continuing shift and evolution seems similarly apparent. Our present concerns, illustrated in this project and in this exhibition, are indicative of our beliefs that educational practice and a curriculum more appropriate to a culturally and ethnically pluralist society would be, in some manner, different from that which is usually taken-for-granted. That can seem simplistic; and on such a view, it might be considered that the immediate next step is, in the 70s' phrase, to raise our individual and collective consciousness. True enough, but surely banal and insufficient.

I mentioned earlier the world of policy-makers and the level of policy: it is worth reflecting briefly on the development of discernible differences in perception, as reflected in the public mind and in policy. Eric Bolton (Senior Chief Inspector, HM Inspectorate), in an article reviewing these evolving perceptions in the public mind, draws attention to the importance, in the 1960s, of the idea of <u>assimilation</u>. In relation to assimilation, Bolton suggests that two specific problems were seen: ' a period of disorientation experienced by newly arrived immigrants that came to be known as "cultural shock" and their lack of experience in the English language. It was believed that if these

could be adequately dealt with immigrants would be absorbed by the majority society. This was the time too - the 60s - of the Schools Council project English for Immigrant Pupils (SCOPE), and the DES's Form 7 (i) requesting statistics of immigrant pupils: the so-called ten-year-rule statistics. Bolton then goes on to draw attention to the emergence of the perceived importance of a second idea (that is, in succession to assimilation): to the shift of emphasis from a 'wholly linguistic one to one that became more and more concerned with course content and concept formation. There began to be greater discussion of the cultures and communities from which the immigrants had come, and of the teaching materials that would be more generally appropriate. (...) Also, teachers closely involved with immigrants began to learn more about their culture and life-styles and to sense the importance of these to individuals and minority cultures.' The idea central to this 'stage' is seen by Bolton to be integration . He goes on:' The significant educational differences between assimilationist and integrationist stances were that the integrationists believed that factors other than the teaching of English and culture shock had to be taken into account in the education of immigrants. Contrary to the assimilationist belief that, given English language fluency, the immigrant would disappear into the crowd, those arguing for integration claimed that a much more planned and detailed education and social programme needed to be undertaken if immigrants were to be able to integrate with the majority society. The emphasis was still upon integrating the minorities with the majority society and culture so that a culturally homogenous society would be created. This meant that it was up to the minorities to change and adapt, and there was little or no pressure upon the majority society to modify or change its prevailing attitudes or practices. (...) With the passage of time,but more importantly with the emergence of a second generation of ethnic minority pupils, the realization has grown that neither assimilation nor integration has worked as it was intended to. The majority society has also come to understand that the early ideas of assimilation and integration were often at best patronizing, and at worst offensively dismissive towards other cultures and lifestyles. Increasingly, ethnic minorities all over the world are making it known that they wish to preserve certain cultural and religious differences, and dominant Western European and American societies are less confident that their way of life and social organisation ought to be the model for the developing world to follow,'

Attention has turned to the development of a culturally pluralist society. Bolton relays the argument, 'There should be genuine equality of opportunity in a public life that is built upon, caters for and accepts cultural and religious differences. In other words, pluralism is seen as a system that accepts that people's values and lifestyles are different and operates in such a way as to allow equal opportunity for all to play a full part in society. (...) However, there are few examples of functioning, successful pluralist societies to hand, and if this is to be the aim of our multicultural society, many complex issues are raised for minority groups, for the majority and for education.(...) A pluralist society demands changes of practice and attitude on the part of the majority culture. To this end, ... teaching about the other cultures and lifestyles that make up the pluralist whole must be provided for all pupils and not only for pupils from ethnic minority groups. Such teaching will raise questions about many of the basic with the emergence of a second generation of ethnid minority pupils, the realization has grown that neither assimilation nor integration has worked as it was in-

tended to. The majority society has values and assumptions held by the majority society ... In a culturally and ethnically pluralist society there are two inter-related issues facing the education system:

- the nature of educational provision in multicultural schools in areas of ethnic minority settlement; and,
- the nature of educational provision for all pupils in a multiracial, pluralist society.'

I quote deliberately extensively from Bolton's account, having mentioned the world of policy and those difficulties which can be seen as a function of a failure to recognise the differing logics of policy statements and the world of action. The mention, too, of anthropology was not beside the point. For the activities of teaching and learning are of the world of action; and to teachers the existential difficulties can be pressing and immediate. What, in reality, might a curriculum be, that had a multicultural pluralist dimension? Might it be the case that we are able, in the early stages of understanding, to offer 'only' token references to a child's particular culture ? It seems reasonable, for instance, to note that Islamic patterns are of valid interest to art educators (inter alia), but to attend to them and to 'include' them because they 'are Islamic' is to run the risk, albeit with good intentions, of trivialisation and condescension. Consider the notion a little further, and still in terms of principle: the dependence of much learning on language and on visualisation is a familiar understanding (even if the nature of either, and of their relations, are not well understood) It can be argued that the 'language' of art and design activity, and of design-educational activity, is modelling, (in the sense, that is, of cognitive modelling). In the process of art activity and in the act of designing, ideas are given shape and form by the models we create. And these models, and indeed the nature of modelling, are related to culture-bound environments. 'Western' art and 'Eastern' art - it becomes necessary to put them into quotes - inhabit, so to speak, differing philosophical, cultural, cognitive, and semantic frameworks. To be more specific, in what sense, is the 'Western' representation of a three dimensional world 'realistic' ? or, to put it more strongly and extremely, to be adjudged 'the only possible' or 'the correct' representation ?

Ann Taber, writing from the experiences of art teaching in a Leicester school writes : 'One needs to think more carefully about what is taken to be a "realistic" representation of a three-dimensional world. Our standard method of drawing objects from a fixed point of ovservation (more or less the procedure of photography) produces a picture that totally distorts certain aspects of reality. (...) I began to realise that I was judging (my pupils') work by the standards of a procedure that they had not attempted to use. Their drawings had an element of truth and power that projective representation cannot achieve as it involves technical problems that mar visual clarity. For centuries it has been taken for granted in the 'Western' world that only the projective method enables the artist to represent 'reality'... In 'Eastern' cultures, particularly in China, artists have experimented with different projective representations to produce more expressive compositions or to emphasise symbolic meanings. Modern artists, such as Picasso, have allowed us to see that there are many ways of depicting reality. The projective method is only a 'realistic' style when defined by current 'Western' ideas. This lingering notion of 'western''realism' may well be the greatest deviation from reality in the history of art'.

What Ann Taber is pointing to is the need to attend to lived experience: to attend to the construction of meaning, and to learning to be. Policy statements have nothing to say on the existential dimension of pedagogy : Ann Taber speaks of the different usage of colour in 'other' cultural traditions, 'The question frequently asked by them,

"what colour shall I use ?" caused me great perplexity. My rather lame replies, such as "you will have to decide for yourself", simply covered up by inability to understand exactly why they were asking such a question'. And she goes on : 'It occurred to me that in the art with which they were familiar there might be a set scheme of colours, and they might feel that this was the case with all art work. (...) The colours in religious art are not selected for reasons of visual aesthetics but are dictated by the choice of subject matter, and so are symbolic like a logogram or hieroglyph. An awareness of this interpretation of the iconic meaning of colour may help the art teacher to understand some students' attitudes towards the use of paint. If colour has such significance it follows that it is likely to be used in pure saturated primary colours to emphasise the meaning. (...) When seen in this light the question "what colour shall I use ?" no longer implied to me a naive lack of understanding that selection of colour was an important part of the student's work, but had to be regarded as a serious intellectual enquiry. I felt that a satisfactory answer to the question would have to give the student some insight into the "Western" philosophy of art compared with his own. Without this help in bridging a gap, he might be left to flounder between two cultural concepts without any real understanding of either'.

Or again, how a pupil might hold and use an instrument for, say, drawing might be worthy of reflection in relation to its cultural context: the formation of script - for example, vertical script - has a connection with the dynamics of imagery, with consequences for the art and design curriculum and for pedagogy. And in general it is the practitioners in the field who will articulate the significant insights that will enlarge our understandings. But there are many, perhaps conflicting, strands in the evolutionary and developing understanding. The complexities, the possibilities, and the impinging upon eachother of differing cultural traditions are not to be viewed from only one viewpoint : Ann Taber makes the point. 'Some teachers, apparently, find that their students from ethnic minority groups are reluctant to reveal anything of their cultural background in school, and appear to wish to adopt every possible aspect of the host society. While it is natural for them to want to be accepted by the community, to think that in order to do so rejection of their own culture is a requisite step is a tragic reflection of the mores of that community.'

The fundamental questions remain, but what is challenging is that we 'inhabit' this experienced complexity, with its evolving perceptions, with its shifts and transformations; and to be actively engaged is to be contributing to the process of cultural evolution. And finally but not least, this project and this exhibition particularly are expressions, in the best sense, of the necessity for systematic and collaborative work between individuals and institutions. Participative collaboration is a necessary condition for the development of pedagogy and enhanced understanding.

Philip Roberts

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CAN WE LEARN ABOUT PEOPLE FROM THEIR ARTEFACTS ?

Artefacts, if used at all are often part of a study of a specific country to illustrate a point that a teacher is wishing to introduce. Collections of artefacts are also used in school exhibitions. However, if we consider ways of using artefacts in a more central role to the learning dynamic then they offer an element of first hand concrete experience which is an invaluable dimension to teaching about other places and their cultures. The challenge is to use them to bring the place 'alive' and to enable a closer understanding of the human situation involved.

One of the most significant recent experiments in the use of artefacts in school adopted the title 'India Alive' (1). That project collected ordinary objects to bring alive particular families. The project boxes included supporting photographs information. The project chose to use the word 'object' rather than artefact because they considered it better fitted the everyday ordinary things they planned to collect.

Many collections of objects, typically those collected by some museum services for example, can tend to be rather 'exotic' and display a theoretical culture rather than the more down-to-earth - more confused - culture of a real family. These collections are too often made to exhibit, rather than for pupils to handle, experience and use. At its worst, such an approach can simply reinforce the basic misconceptions about the differences between societies and ignore some of the fundamental similarities.

Artefacts can be a constructive aid to challenging stereotypes of people and places There are dangers though. All too easily, the use of artefacts can reinforce negative images and attitudes.

If we are to use artefacts to respond to these learning needs then it is important to develop teaching activities which enable the pupils' skills to be employed in 'reading an artefact'. A similar argument is developed about using photographs from other places in the photopack 'The World in Birmingham' (2).

The introductory activities using any collection of objects using any collection of objects could involve a number of simple discussion type games to encourage pupils to look more closely at a particular object, to describe it, to draw it, to question it. For example, working in small groups a pupil could be asked to describe an object the others could not see. The group could then look at the object (with more open eyes) and discuss how they would describe it.

The effective use of collections of objects from other places is helped considerably by understanding our own artefacts - the things we use every day. It is important to consider what is involved in making a collection -

- *what criteria are used by the collectors ?
- *do they make any assumptions in implementing these criteria ?
- *are there objects which you would like but that you cannot get hold of, or cannot transport ?

A structured activity aimed at groups of pupils making decisions about the selection of artefacts can offer considerable insight into the potential of learning from objects. This will emphasise what can be learned but also, of equal importance, it will raise many questions about their limitations.

It may be valuable to use the process of making such a collection as a major teaching scheme; however, the idea can be explored in more limited time by using the classroom itself :

Divide the classroom into groups, and give each group a cardboard box. Ask them to imagine that in 20 minutes time someone from another country is going to pay a flying visit to the classroom. He or she will just have time to pick up the cardboard boxes, which by then must have been filled by the pupils.

The visitor will then take the boxes to his/her country to use in schools with pupils of a similar age. These pupils in

the other country will be trying to understand what a British classroom in the 1980's is like.

The pupils pack their boxes. Then each group unpacks another group's box and tries to imagine what pupils in a foreign country would learn from it. And perhaps the contents of all the boxes are exhibited compared and contrasted, which collection gives the most accurate idea of this British classroom ?

When introducing a collection of objects from another country it is useful to begin by selecting a few of the objects so that each pupil undertakes a close examination of one object and shares his/her findings with the rest of the class :

Display the objects, and ask the pupils to choose in pairs one object that particularly interests them - perhaps they are surprised to see it; are very puzzled by it; find it attractive; it reminds them of something. They should then take the object that particularly interests them - examine it closely, and think of as many questions as they can to ask about it :

* what is it made of ?
* where was it bought
* how was it made ?
* what is it used for ?
* who made it ?
* who uses it ?

They should guess at the answers as much as possible from examining the object then share their object with another group, compare and expand questions and discuss their answers. One person from each group can report back to the rest of the class with their findings. Discussion should be encouraged as much as possible at this stage allowing pupils to give full rein to their curiosity. The following questions can serve as discussion points :

* why did they choose that particular object ?
* what questions did they ask ? What answers did they arrive at ?
* what sort of overall picture do they get from the object ?
* how does it contrast with their original expectations ?
* what kind of mistake could they be in danger of making ?

Perhaps the most effective way of exploring concepts of tradition and culture is to start by looking at children's games and toys. Are there similarities between games played by children overseas and those played here ? Pupils can look at toys designed for imitative play - what do they tell us about the lives people lead ? About attitudes to children ?

Pupils can look also at traditional dress, cloth making and decorating, and can experiment with weaving, printing, dyeing and embroidery. The appropriateness of dress for different climates and different forms of work can be discussed, and the links between dress, culture and religion. The influence of 'fashion' in different cultures can be examined through looking at a variety of artefacts, giving plenty of opportunities for dressing up and for drama.

Many objects can be used by the pupils. Musical instruments, printing blocks, cooking utensils and recipes can be experimented with. Games can be played. Clothes can be worn. They can be used as 'props' for drama.

Objects can also serve as models for many forms of craftwork - weaving, pottery, model-making. As well as developing skills, these activities can lead to a deeper understanding and appreciation of other peoples.

In 'Using Third World Art Form for Creative Activities' (3) Aileen McKenzie has developed a series of examples on how creative work can be used as a lead into developing work on the human issues behind culture.

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Development Education Centre
Selly Oak Colleges, Birmingham.

(1) 'India Alive Project Report' (by Tony Tigwell) describes the detail of this Sheffield based project (published by Sheffield World Development Group).

(2) 'The World in Birmingham - development as a local case study'. Pack of 33

photographs of Birmingham and teacher's notes (published by Development Education Centre, Selly Oak, Birmingham).

(3) 'Using Third World Art Forms for Creative Activities' a series of booklets including:-
Ghana - The Art of the Potter
Ghana - Adinkra Block Printing
Guatemala - Backstrap Weaving
Indonesia - Shadow Puppets
Indonesia - Batik
India - Wood Block Printing
(Aileen McKenzie available from UJAMAA Centre, London.

MULTICULTURAL EDUCATION & THE EXAMINATION SYSTEM.

Examinations in Art & Design have changed greatly in form and content over the last two decades and yet despite less prescriptive syllabuses and greater freedom for teachers to determine the nature and scope of courses, the multicultural dimension is still largely neglected. Although most boards' syllabuses now encourage personal expression and put considerable emphasis on 'universal' aesthetic values - the latter giving perhaps a superficial impression of cultural neutrality - most art examination papers are quite eurocentric in their approach and make few concessions to understanding and valuing the art of non-western societies.

As the examination system still constitutes a major influence on art & design courses in secondary schools, this general failure to recognise the ethnic and cultural diversity of contemporary British society not only tends to put many ethnic minority candidates at a disadvantage but may also be seen as an implied devaluing of the cultural and aesthetic heritage of those in our society whose origins lie beyond Europe. The present attitude of most boards seems to be similar to that expressed by certain teachers at least a decade ago, and quoted in the Schools Council's Multiracial Education : Need and Innovation (1973); a view one suspects still fairly widely held :

> The problem of race does not present a barrier in Art since children of all races generally enjoy the language of colour and pattern etc... the concepts, values and perceptual judgements that are fostered and attained in this area are to a degree constant within different societies.

There is, of course, no experimental evidence to support such statements - rather the contrary. The variety of symbolic meanings attributed, for instance, to particular colours within different cultures is well documented and serves to remind us that notions about the universal enjoyment of colour and pattern tend to obscure the diversity of culturally determined iconic meanings capable of being expressed through an artistic 'language'. Barbara Lloyd, in her Perception and Cognition (1972) points out that:

> scepticism about the exotic - the feeling that cultural differences in today's world are often contrived - is nurtured by a belief that, with universal education, jet travel, communication satellites and the other marvels of an advanced technical age, men are becoming the same in their thoughts... cultural differences are expected to vanish as soon as science is taught in schools, as television becomes universal and as literacy replaces illiteracy. The knowledge and rational thought processes of Western man are expected to become universal and any barriers to the diffusion of Western knowledge are expected to be differences of time and attitude, rather than questions of basic differences in perception, thinking and learning.

Theories about the universality of artistic expression are based on similar assumptions.

The present exhibition (Changing Traditions) shows that there is a growing nucleus of teachers concerned to try and redress the prevalent cultural imbalance in education

and society. They are likely to remain a committed minority without more positive encouragement from examination boards. So far there are few signs of this - with two notable exceptions; the University of London and East Midlands Boards, both of whom have recently moved to take account of the issue of cultural 'fairness' in their examinations. London has stated :

> Every effort is made to set questions which would appeal to children with various (ethnic) backgrounds... indigenous cultural attitudes (are) encouraged.

Subject advisory panels have been asked to review syllabuses and examinations to take account of the multi-ethnic cultural nature of British society. East Midlands art examiners in their 1981 report noted that:

> valid criticism pointed to... wording... that narrowed the range of interpretation, so limiting the choice of certain minority groups.

Since 1982 their CSE art papers have taken account of this.

Mode III schemes may be seen as a positive answer to the problem although hardly any schools are choosing this method of assessment with the specific aim of reducing cultural bias or encouraging a wider appreciation and knowledge of non-Western art. In any case our first concern should be for the reconsideration and modification by boards of their Mode I syllabuses and pasers, where these offer inequitable choices or encourage a narrow parochial view of art and design.

Ultimately, it would seem that innovation and the creation of a climate for change must emanate from the schools and the community. Exhibitions such as Changing Traditions make an important contribution in bringing to a wider public examples of some teachers' response to the problems and challenges of cultural difference.

Allan Leary
Josiah Mason College, Birmingham.

SECTION TWO : CLASSROOM PRACTICE

Confidence and Competence

I was seconded by Birmingham LEA to work with the ERAE team liaising with local schools. This provided me with the opportunity to extend the policy I had developed to introduce multicultural practice into the classroom.

It has always seemed to me, as a teacher of textile arts, that it would be impossible to adequately teach the various processes under that heading without referring to the origins of designs, materials and techniques, their development and relating them to the textile arts taught in school today.

In the same way, I believe that the range of art subjects taught in schools today necessitates more and more the introduction and development of multicultural awareness particularly if we (art teachers) want our subject to be treated seriously and therefore not so easily dismissed as it has been in the past. Art is a subject that can reflect so positively the richness of diversity of cultures that to miss the opportunity to do so is denying our pupils a large part of their education for today's multicultural society.

Having made the decision to teach in this way it obviously requires a readjustment to what I have seen in many schools as common art department strategy ; i.e. Eurocentric inspired painting, requiring vast amounts of money to be spent on paper, brushes and paints.

How many teachers have despaired of pupils who can't or wont use the expensive equipment to the greatest satisfaction of the artist (the pupil) and the onlooker (the teacher). It is my experience that the pupils who perhaps gain most from multicultural approaches are those who lack confidence with what have become 'traditional' art materials. Their creative abilities are suddenly brought out by the process of exploring and discovering of the original techniques and designs through the use of 'found objects', possibly the cheapest yet most productive resource available to art teachers. Everyone in the classroom is on an even footing. No one really knows how limited or flexible a particular process or material might be. It is up to the individual to develop it as far as he or she feels it appropriate.

Some teachers question the meaning of 'found objects'. What I mean are materials found in use in our own environment, objects that are relevant to our own lives. For example, in the ERAE textiles pack, we are told that in African Adire (starch resist) processes cassava flour is used as the resist. Cassava flour is not easily available to us so we can use ordinary wheat flour starch. The original dyes used would have been vegetable based - we are able to 'find' those in our environment. So the materials may or may not differ, but the principle of exploration and discovery is the same. The feeling of achievement by the pupil who has explored and discovered cannot be overestimated and I have seen many pupils gain in confidence through this process, which encourages them not only to be more positive about their creative (as in art) abilities but also in other areas of their lives in which they have previously lacked confidence.

This is not to say that those pupils who are already confident and talented do not gain from this approach to art. It is often new to them too, and they are equally able to sense the excitement of discovery of new techniques, materials and designs, and it illustrates graphically that there is more to art than painting 'nice' pictures. It also stresses the importance of creativity of thought and decision making involved.

Having spoken to many teachers during the past two years about multicultural approaches in the art classroom, it has become apparent to me that it is not only the pupils that lack confidence, and it is my belief that because many teachers feel doubtful about their ability in new areas and with new processes, many stimulating posibilities become excluded from their teaching. One of the reaons for this seems to be that the teacher does not feel in control of the situation. He or she does not know what might happen. The tried and tested lessons that always produce 'good' results are so much easier to prepare, to teach and assess.

But we have to remember we are all too human. If we get bored teaching our pupils the same thing year in, year out then it is no wonder our pupils are bored. We have to question ourselves. Do we want to spend our lives churning out pupils who can paint photographic representations with great skill, but little feeling for their subject or do we want them to be excited by art, to express emotions, to communicate ?

Teachers must risk demonstrating to their pupils that they are fallible, that they don't always know what will happen, that they want as much as their pupils to discover. To not have tight control over a particular process is not the same as being out of control of the class. The former can be positive and creative rather than negative and destructive.

By being well prepared physically (i.e. having all the materials ready and knowing how one wants to use them) and mentally (ready to make the the best out of a disaster) then learning with one's pupils can be one of the most rewarding ways of teaching that I can think of.

Far from thinking us stupid for not knowing something, it is my experience that the shared exploration and discovery process is one that lets pupil and teacher develop respect for eachother and future work in the art room as a team can produce results more exciting than we might ever expect.

So it is not difficult to introduce multicultural approaches into the art room and it need not be expensive. It can be hard work, particularly at first when it is new to the teacher as well as the pupil. But it gives the desrved status to the art of all cultures and is, to me, the most exciting and rewarding approach to art both for the artist and the onlooker.

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Four Dwellings School, Birmingham.

LEE BANK PRIMARY SCHOOL, BIRMINGHAM

Proverb Pots

1. The group consists of eight 3rd year junior pupils (7 boys, 1 girl) and some are considered to have language problems- generally poor reading, comprehension and writing ability. The group have had no previous experience of clay work and to date they have made two pots. Initial work enabled the pupils to familiarise themselves with the properties of clay, and an introduction to simple coil methods of making pots was made. As a result of this some interesting clay work has developed; shallow bowl shapes using coiling techniques have been made and the children have started to engrave patterns on the inner and outer side of the bowls. The group are currently engaged in making relief plaques which will eventually be

Ashanti Proverb Pot

decorated with pattern.

2. After completing the relief plaques the group attempted their final pieces; these being large coil pots decorated with a combination of engraved and relief designs.

The designs were supposed to be of symbols representing a story or fable, as in the Ashanti proverb pot style. I used Aesop's fables and Anansi stories as a means of stimulus.

The children were more attracted by the imagery as opposed to the content or meaning of the stories. The most popular symbols or images used by the group were the snake and the crab (both came direct from one of Aesop's fables and the snake is very common in the Anansi stories). One boy, Paul Jeffery, used the relief idea to produce his own picture of a hunting scene in which a hunter is pursuing a wolf. The design provides an interesting balance of engraving and relief.

Gilroy Brown

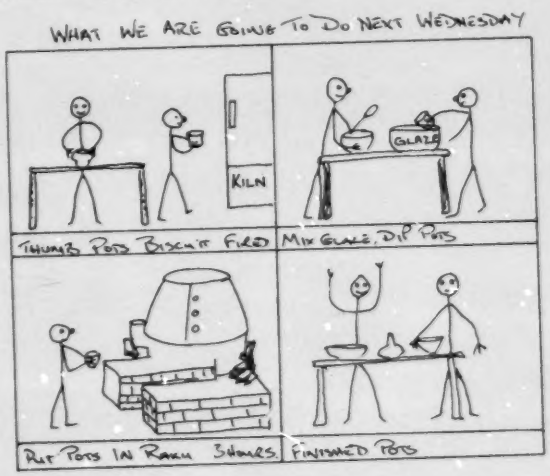
PARK VIEW SCHOOL, BIRMINGHAM

The Development of a Raku Project

Park View School is in the Saltley district of Birmingham. The majority of the school population is of Asian origin, Mirpoori, Pathan and Bangladeshi. The Multicultural Support Service has a language unit of six staff based at Parkview School to provide for the special linguistic needs of the second language learner. The school also recieves each term a class of pupils recently arrived in the United Kingdom.

In January 1984 the unit linked up with the Ethnographic Resources for Art Education team at the School of Art Education, Birmingham Polytechnic to use a range of pottery resource packs developed by the team. The packs include material from Pakistan, Ghana and Japan. The language staff at Park View were particularly interested in using the packs to develop the language skills of their pupils for the material related to the cultural experiences of the children and supported the multi-ethnic teaching approach of the department.

The pupils are encouraged to display their work since this provides motivation and acts as a stimulus. The children produce writing in a range of scripts - Bengali, Cantonese, Urdu and English. Various language activities were produced as an integral part of the theme. A child-centred/group-work approach was adopted by the unit. For example, the development of an Ashanti game proved invaluable for giving and receiving instructions, and from there on the children made their own games up.



As a way of developing listening skills, the children looked at slides, listened to a tape and answered questions from their obser-vations. The use of picture compositions proved a valuable technique for developing early writing skills. The illustrated example here presents the concept of 'future' with the use of the future tense based on what was going to happen during the preparation for and the event surrounding a Raku firing.

During the course of the term children made name plaques, finger pots, coil pots, kebab dishes, cooking pots and platters. Whilst the main body of the class was engaged in language activities groups of children were involved in producing pottery ware. This format was kept throughout the term to give all the children opportunity to make some pottery.

The construction of a Japanese kiln for a raku firing was the culmination of the term's work. The kiln was made in in the school quadrange and classes of pupils went out to join in the raku process of warming and glazing their pots before a final firing.

There is obviously a great emphasis on the development of oracy in the work of the Language Unit. Singing is an excellent vehicle for promoting these skills and a specially adapted raku song was devised and recorded to mark the occasion. The raku firing took on a festive atmosphere and a number of children brought in a selection of Asian dishes to celebrate the firing of the pottery.

The pukara was delicious.

Diana Aughwaine, Shelagh Dunne, Lindsey Hammond & Mary Smith.

PARK VIEW SCHOOL, BIRMINGHAM

A Language and Pottery Project

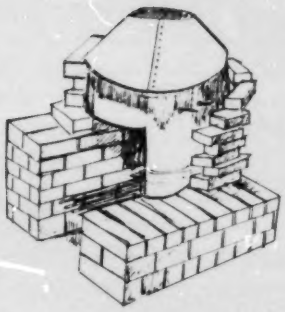
The basis of the language and pottery project was the assumption that selected art & craft activities, in particular pottery, would act as a vehicle for encouraging spoken and written language for English as a Second Language learners.

The project was essentially about discovering and exploring at first hand the basic processes involved in making and decorating cooking ware, using a variety of reference materials including the Ethnographic Resources for Art Education's pottery handbooks. The project may also be seen as an exercise in rediscovering and retracing the cultural footsteps of contemporary cooking ware since in so many cultures the preparation, cooking and serving of food and its association with pottery is long established.

With this in mind the project set about discovering and exploring at first had the basic ceramic processes used in making cooking ware. A variety of simple techniques were introduced in order to give pupils the confidence and facility to manipulate clay effectively. These included wedging, rolling, slab-work, sealing, use of tools and the development of design awareness in relation to three-dimensional work.

It was interesting to observe that a number of pupils in the Second Language Unit were already familiar with clay, since many had seen potters at work in their country of origin.

Since the prime objective of the project was to encourage the development of language it was important to create the right conditions for learning to take place. All of the pottery workshop sessions took place within the Language Unit and a team-teaching approach was adopted. A range of worksheets



A Raku Kiln

A Raku Pot

was devised to support the project in the development of writing, reading, listening, speaking and graphicacy skills. It is evident that children learn a language because they have a need to communicate and it was important that a stimulating environment for second language learners was created at Park View to harness this natural urge. Second language learners need ample exposure to the second language so that they can constantly revise and improve the quality of the language in written and spoken form.

To ensure that this happened the pottery activities were organised in such a way that communication became an essential part of the learning process, with opportunities for individuals to help eachother linguistically intellectually and socially.

Perhaps most important of all, the learning tasks were presented in such a way that the second language learners were sufficiently motivated to participate in the range of activities taking place within the Language Unit.

The Pottery & Language Project at Park View School highlights the value of extending language across subject barriers and may be seen as an effective way of integrating the cultural resources of the pupil.

Diana Aughwaine
School of Art Education,
Birmingham Polytechnic.

COTEN END MIDDLE SCHOOL, WARWICK

Ocarinas and Drums

There sat upon my desk
An Ocarina bird
It wasn't long before
Its dulcet song was heard!

After the 'what is it?' 'Where did it come from?' 'Did you make it?' 'How?' came the inevitable 'Can we make one?' We were a small group of fourth year middle school children (age 11+). It had to be explained that the bird was my first attempt and had been the result of much trial and error - however, if they were prepared to face frustration and possible failure we would ocarina on -

The method of construction was a simple thumb pot with a lid and then a mouthpiece was attached. So far so good! It was from this moment on that the struggle for sound began. Apertures were adjusted, angles were checked abd rechecked. Frequent testing with fingers crossed sometimes resulted in great shouts of success when a note was heard -

for some it just wasn't to be - the clay became too dry or patience just wore out.

The drums were not so frustrating. With these there was more guarantee of success. There were no examples to show - just a talk about shapes. Simple coil pots were to form the basic drum shape. Some chose to put a stem of clay at the base to make the drum stable and then for both the drum and ocarina makers came the anxious moment when the kiln was opened. It was with great relief that we saw all the instruments come out intact.

Decoration was with paint and a final coat of varnish for protection. Cartridge paper soaked in a dilute PVA glue solution was used for the drum skin. This was held in position with an elastic band after the skin had dried taut a decorative leather strip was added.

Sue Loveridge

ORCHARD SCHOOL, BIRMINGHAM

Kachina Dolls (with third years)

When I was considering how I saw the art work developing in this topic, I wondered how much the pupils would learn about the Hopi tribe and their spirit dolls. I feel it is relevant and valuable for pupils to have some knowledge about their area of study in art. So I had the problem of deciding how to set about giving them the necessary information in an interesting way.

I have been using games as a method of learning in social studies lessons, and also see 'games' as a part of art education. Through the experience of making their own games the pupils will, hopefully, not only retain information about the Hopi tribe, but will also develop an imagination and learn about designing processes through manipulating and organising colour, shape and forms. It is also an opportunity to develop a greater interaction between pupils working in groups. It should also lead to a sense of achievement, seeing if they have solved the problem and enjoyment, that the experience was fun as well as a process of learning.

The pupils designed and made 'junk' Kachina dolls. Contemporary ideas influenced the spiritual functions of the dolls.

Feathers, which play a significant role in Hopi traditions could be used in designing, which could also lead into a variety of print work.

Liz Ewing

Kachin Mana

KING EDWARD'S GRAMMAR SCHOOL FOR GIRLS
HANDSWORTH

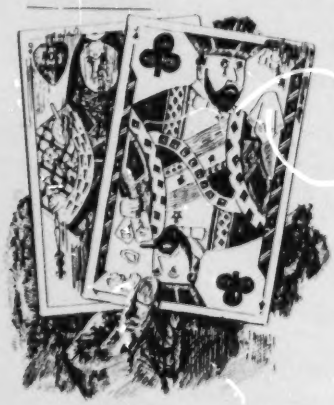
A Project on Playing Cards

I first asked children and staff for unusual playing cards. They provided useful examples from various sources including Spain, China and Venice. Some were round and some based on Shakespearian characters. I made worksheets and displayed them, pointing out the interesting designs also to be found on the back of the cards.

A group of second-years based their designs on the picture cards from traditional designs. They enlarged them considerably, based the heads on the idea from the drawing on the card, but designed their own patterns for the costumes. They used the bright colours and emphasised them with black outlines.

Another second-year group used string and card to make a relief print from. They also took rubbings from the string print and displayed some of the original stringwork alongside the print to demonstrate how it was produced.

Third-years worked with lino-cuts, relying on the possibility of repeating the designs to give some of them the character of the 'two-headed' cards. Some of the repeated patterns produced would benefit from being taken on into fabric design, using a screen. Repeat prints were arranged in a fan shape to simulate the cards in a player's hand. The joker proved to be a very popular image.



The Great Card Scandal

Modern Japanese cards of the sword and batons suits

Javanese handpainted watercolour playing card

The first-years began to explore wax-resist. We felt that this emphasised the stained glass window effect of the colours used in cards, unfortunately we ran out of time as the date of the exhibition approached. However, I see the project as an ongoing concern with plenty of scope for much more development into many more varieties of media.

J.Bassett

KING EDWARD'S SCHOOL, BIRMINGHAM

A Project using Moche Pottery

First Year Secondary (ages 11 - 12)

There is a tendency to seperate out pottery that is sculptural and non-utilitarian from pottery that is functional and designed for a purpose. In the Moche culture of Peru no such distinction was ever made and pots made in that society fulfil a useful purpose whilst being at the same time highly individual and characteristic images of the culture that produced them ; a sort of functional sculpture that has a parallels in the eighteenth century English Toby Jug.

The first year class started with an image of themselves - a self-portrait carved into a clay tablet. A plaster cast was made and then clay was pressed into the mould. The clay piece formed one half of a sculptural pot. The other half made from rolled-out clay was formed around a natural object of suitable size - such as a coconut. The neck and ears were added last made from slabs of clay.

These heads are not one-off objects and could be produced as a series of near-identical pots although they are not strictly functional as the mouth of the pot is in the base.

Moche pots rarely depict a specific person but are more generalised portraits of 'type characters' in traditional Peruvian society. The later vessels produced by the Moche were made in moulds in a similar way

to the heads in this project.

These heads started out as portraits drawn in clay from the mirror but quickly developed into more stylised faces with generalised features. The bisque fired earthenware clay gives a reddish flesh colour and

is similar to Moche ware which uses a characteristic black, white and grey slip on a red body.

Simon Pierse.

MOSELEY SCHOOL, BIRMINGHAM

Symbolic Use of Pattern

Cultural traditions of weaving and design survive today in some parts of the Philippines despite increasing trade and the impact of Western technology. Most notable among these traditions are the cotton and silk weavings of the south, especially those from the islands of Mindanao, Jolo and the Sulu Archipelago.

The population in this area is mostly Muslim and Islamic influences can often be seen in the designs. When I first came upon them I was struck by the symmetry, the balance between the intricate and the simple, the use of harmonising and contrasting colours and the use of symbolism. At the time these qualities seemed most alive in the square cloths, by tradition used as head scarves by the men and known as 'Piece Siabet'. A similar smaller square was usen for use as a handkerchief, 'Piece Panio', but like the head scarf, no two designs were exactly alike.

Although still worn by some in the community, the head scarf is also woven as a special gift. Each has its own story and only the weaver can interpret the symbols fully. The coth exhibited symbolises the weaver's home with all the living quarters represented to include the garden, surrounding fence, Provincial and island boundaries.

The idea of using this resource in the classroom came about because I saw the universal appeal of the theme- the idea of transforming one's own home, garden and surrounding area into a language of pattern and symbols.

The cloth generated a lot of interest in the multicultural classroom. The bright colours and optical effects of the contrasts captivated everyone both in a visuala and a tactile way. The story and explanation of the symbols appealed enormously to the second year class while the themes of home and greater community was one which related directly to their own lives. They provided the means to explore a language of pattern and symbols, personal to oneself whilst simultaneously meaningful to others.

Geraldine Brennan

PAGANEL JUNIOR SCHOOL, BIRMINGHAM

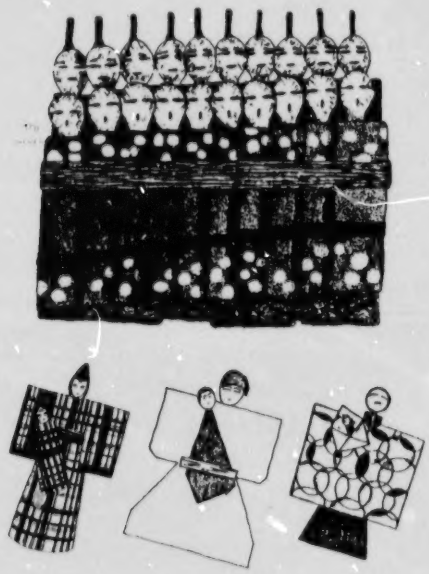
Japanese Dolls

As a group of post-graduate students we were asked if we would like to have the experience of working in a Junior school. The headmaster was looking for an input other than the more formal art teaching they were accustomed to. Arrangements were made for us to take two classes, one of seven year olds and the other of nine year olds, for one session a week for four weeks.
We were concerned that the project should be a whole experience,enabling our various skills as art students plus our personal interests to be drawn upon. To focus our ideas we decided to use the resource book on Dolls, in particular looking at those from Japan.

The country of Japan offered a wide scope of interest, with its old traditions and customs different from our own. In Japan dolls have a special significance for boys and girls, each having a festival. The information in the pack provided a basis from which we researched separate areas ourselves, resulting in a range of usable knowledge. We each led an activity which we would

repeat with each age groups. The programme was as follows:

Week 1. An introduction to Japan with slides and background information. Looking at Kokeshi dolls and then making them. Making clay bodies for the floating dolls.



Week 2. Dressing the clay dolls in kimonos and making them each an origami boat in which they could float. Looking at fans and then making one.

Week 3. Telling a Japanese folk tale and then making a puppet for each character in the story.

Week 4. Putting the finishing touches to the exhibition on Japan. Practising and performing the puppet plays. Having a party including music and food from the orient.

From the first week we had begun to put up an exhibition in the corner of both classrooms of posters and objects relating to Japan. We asked the children to bring in anything they had at home that had come from Japan. This had an interesting result, not only did they bring in dolls, chopsticks and lanterns, but also told us that their televisions and many other electrical appliances had been made in Japan. Also, several of the children were wearing Japanese digital watches. This put a new perspective on our project on Japan, bringing it into the Twentieth Century; something we had overlooked.

By the final week the exhibition included a display of authentic Japanese

Kokeshi Dolls

dolls alongside those made by the children and many other collected artefacts. This display along with oriental music gave a suitable background in which to perform the puppet plays. The festival celebrations reached their peak with attempts to eat using chopsticks. All of this was captured by video camera, appropriately from Japan too.

We hope that we left the children with a greater understanding and interest in a country where many of the customs differ from our own, and an awareness of the wealth of things Japan has to offer, from video games to kokeshi dolls.

Joanna Hall, Dee Keeling
Annette Reddy, Carol Walton

SHIRESTONE J/I SCHOOL, BIRMINGHAM

A Kites Project

The 'Playthings as Art Objects' pack was used with a class of 32 mixed ability children in their second year of Junior school. The intention was to explore the possibilities of developing work with a complete class of Primary children rather than selecting or forming groups. Work took place during one art session per week, with a duration of one hour. Because of the difficulties with materials and resources for such a large number, the first 15-20 minutes of lesson time were taken up with discussion and examination of materials with the whole class. After this, the class worked in table groups of between four and six per table, with no ability grouping.

We began by examining various kites, looking at pictures and newspaper cuttings, and working on basic construction using straws, string, wool and paper. Each child made a small model of their own kite and began to realise the complexities of kite building. They were very taken with the Japanese 'paper bag' kite which could be folded neatly into a pocket, and that could be hand-held or placed on string. Having resources of my own, I was able to create a small display of Japanese kites, wooden dolls, scrolls and kimonos. The children were interested in the bold colours and 'flick' techniques used on objects, and using a basic fish shape for the kites they were able to make one each. The thinnest paper available would not hold paint satisfactorily and the children decided to use felt pens and crayons.

Having made the kites we began to look at the reasons why they were flown and on what occasions. This developed into their own ideas for kites to bring good luck. Drawings were made for these and also various pictures of things that they thought might bring good luck.

During this period the children had been watching the 'Zig-Zag' programme on television which was about 'Stars and Space'. We discussed using kites on the moon in a no-gravity situation, and the programme stimulated drawing and written work for ideas using kites in space and on the moon. This greatly enriched creative work and led to ideas for photographing, transmitting signals and marking areas where work on the moon might be taking place. The kites began to take on the appearance of astrological signs and robots.

The development of ideas sprang directly from the children and their interest brought forward a great deal of work that had been done at home and in small groups. Each child had been given a folder to keep their work in and some of these were bulging by the end of term !

The interest, excitement and pleasure that has been apparent from the start is proof enough of the success in using the 'Playthings as Art Objects' pack. It has also provided interest with other staff in the school and has shown what can be done through the use of a resource pack such as this.

Bronwen Quantrill

Fish Kite

HILLCREST SCHOOL, BIRMINGHAM

Kachina Adaptations

My personal interest in dolls originated during my work with the Playthings as Art Objects project. My particular concern as a student teacher on teaching practice was the amount of ethnographic information the children would retain as a result of working from ethnographic source material. It appears that products can be produced relatively easily but the context in which the lessons are delivered may not be understood.

Hemis Kachina

Owl Kachina

Left Handed Kachina

Ogre

It was important to build upon this idea, and rather than introduce a three dimensional Kachina project directly, it was thought more beneficial to identify this at a later stage. Source materials were provided and discussions centred around the many functions a doll performs - as play objects, spirits and symbolic figures. During the following weeks a number of children brought in dolls from their own collections, and they made drawings which were later identified and placed on a map to show the origin of the dolls.

It became apparent during practical sessions that a number of children found some of the photographs and illustrations amusing, probably because of their limited knowledge of the particular cultural traditions surrounding the material. My attempt to find out the reasons for the children's amusement led to a class discussion about preferences and prejudices based on what we are accustomed to. The exploration of food prejudices introduced to the class by colouring small cakes gave them a message that they could both understand and enjoy.

The three-dimensional project was based upon the Kachina dolls of the Hopi of

North America. By comparing and contrasting the cultural information with their own experiences they made modern Kachina adaptations. The Hopi used found cottonwood roots to carve their dolls, so it was important that the children understood the reasoning behind the use of their own materials, which included bottles, empty cartons, papier mache and fabric.

The Hopi use many symbolic references in their portrayal of Kachinas so it was necessary to encourage the children to use such representations in their modern adaptations.

The dolls were based on someone they thought highly of, either parents, friends, or pop stars. As a means of evaluating the effectiveness of the project at Hillcrest Girls School, the children involved were asked to complete a written account of their work (displayed in the Exhibition) which explains the reasoning behind their choice of material and the form of the doll. One girl, for example, chose soft fabric to represent the gentle nature of her friend but placed a stiffened bow on the doll's head "to show that she is sometimes tough." It seemed that she had solved for herself the problem of understanding symbols.

Yvonne Brierley
(P.G.C.E.Art Education,
Birmingham POlytechnic)

HOLYHEAD SCHOOL, BIRMINGHAM

Symbol and Belief : A Sixth Form Study

The following work sheets were produced by a sixth form pupil who firstly studied the symbolism of motifs appearing on Yoruba Adire cloths and then set about finding parallels in Indian and English folklore.

West African Textiles — Surinder Sah.

One of the requirements of the design brief was to make some research into some of the West African myths and folklore. Then to find out what other symbols are used to ward off evil spirits. I designed some of my own motifs that related to our society. Some evils that we fear during a special event or everyday of our lives.

I based my motifs upon everyday superstitions, not just English superstitions but, Indian as well.

At home I listened and took note of some Indian superstitions that my parents knew and told of. My final piece included the following designs of superstitions.

This is the English superstition, that everyone knows. Walking under the ladder.

Friday 13th is supposed to give you badluck and this year it definitely did! This again is an English superstition.

This is an Indian superstition; burning a spider will bring bad luck.

This is also an Indian superstition that if you sneeze as someone goes out they shall have some bad luck.

The boots mean that if you slide your feet while walking there shall be a loss of money in the house.

The cracked mirror, again an English superstition, meaning seven years of bad luck will follow the breaking of a mirror.

The snail means that if you kill it, it shall cause problems within the family.

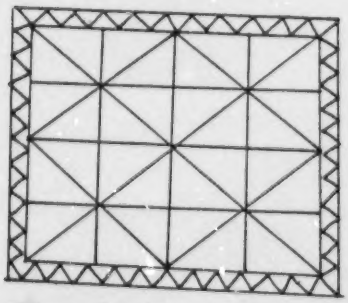
Grinding your teeth, again, means that there shall be a loss of money in the house

If a black cat should pass in front of a moving car, it means bad luck is coming up.

There are many more superstitions, all with their own meanings but I have been quite selective.

Instead of sticking to the traditional blue indigo dye, used by the West Africans, I chose a mixture of bright colours, representative of the colours worn by warriors when hunting or for ceremonial occasions.

I set the pattern out in triangles, because I wanted to make it different from the traditional square patterns used by the West Africans.



Some patterns were made using stencils, others I painted on free hand. Before I did my final piece I made sketches and did some research into African textiles. I got blue paper two metre by two metre and drawed the patterns out with chalk.

SMETHWICK HALL BOYS' SCHOOL,
SANDWELL.

Living With Textiles

As a textile printer my personal involvement in textiles has developed over a number of years, using many resource areas as the basis of the designs in my work. Textiles not only have their necessary everyday uses, but interesting textiles add a dimension of imagination and creativity.

Textiles offer a wide range of resource ideas for Art Education. They are linked to our everyday lives both functionally and decoratively, and are used for these purposes in many different ways in various parts of the world. They offer an insight into styles of d omestic life, whether it be in furnishing fabrics or fashion garments. They also give an understanding of the way design motifs have evolved and how they are linked with peoples' lives; for example, ceremonial fabrics made with images that tell a particular story either from an historical source or folklore tradition.

By the very nature of their composition and use fabrics also tell us much more about how they were produced, in what conditions, the dyes and plants used for them, and so on which brings in climatic and geographical aspects, as well as economic and trade links with other countries: a whole network of resources which explain how and why.

Throughout the world many techniques of decorating cloth have evolved ranging from West African tie-dyed Adire cloth to contemporary commercially silk-screened fabrics, and the designs and methods used have varied. For example, tie-dye cloth was produced in Japan during the Edo period in a very controlled form - each piece of fabric richly telling a particular story which was then made into a kimono. In Nigeria tie dye evolved in a much freer style of bold abstract pattern making which was used for garments of cloth which was woven, designed and dyed by people to meet a need. Here we also have links with social status. Adire cloths were dyed and made by women, and were first used as sleeping cloths for men; however the cloths and designs became more popular and were used as clothing.

Motifs used in the design of fabric open up a whole world of interest in lifestyle. Important aspects of mythology and folklore may be found in the symbolic images which were created. Two projects on this theme, carried out by 14- and 16- year old students, are illustrated in the Exhibition. One is based on foodstuffs to symbolize a necessity of life, and the project reflects the pupils' understanding of the need for food. A second project, again carried out by pupils aged 14 to 16, deals with mythological aspects and is based on astrological signs. The personal link with their own birth sign created lively interest, with contemporary imagery, to the point where an idea that had begun with the Adire cloths of Africa ended with a personal image linking the student's great interest in American football and his birthsign of Aquarius:

a footballer carrying a jug of water. The printed panel also differs from Adire cloth in the technique used, because of the students' response to the question: "How would this be made to-day ?"

Motifs used on traditional textiles vary enormously, from foodstuffs, flora and fauna, to mythological creatures, astrological signs or stylized designs of human beings. Therefore a study of motif design alone gives an insight into ways of living, beliefs and customs etc. It is also interesting to compare motif designs from different parts of the world. For example, Javanese batiks use quite complex imagery taken from plant forms, stylized and arranged geometrically on the cloth. In the Adire cloths of Nigeria designs originate from mythology and folklore.

The exhibition shows that a wide range of ideas can be developed from research into fabric design and use, all of which are applicable to Art Education in enriching the understanding of the process of creating images by adding an extra dimension.

Geoff Goulding

A MULTI-CULTURAL APPROACH TO TEACHING PRACTICE

As a student teacher I decided to take a broadly based approach to my teaching practice. There were several reasons for this, firstly my own interests in art span a wide range of cultures and I felt it would be most beneficial for the classes and myself if I was teaching something that I was interested in. Secondly, it is important that subjects taught at school are not seen exclusively from one point of view. Art teaching can easily be limited to teaching the history of Western art, whereas it should include a broad range of knowledge from a variety of cultures, including the cultural heritage of the children themselves. I will be looking at three of the teaching projects implemented last term, in order to evaluate their multi-cultural content.

A project on Birds - 3rd year class.

I decided to begin by looking at the birds that live around us, so that we were all starting from a common ground. This led to looking at the wealth of other birds that can be found all over the world, an excellent subject for a painting. As the birds themselves were not available we relied upon coloured illustrations from the Visual Aids department as a starting point. The result was a rich and attractive display of painted birds on the wall of the art room.

This led on to looking at how birds had been used in the past by a variety of different cultures as a basis for designs. Examples were shown from Egyptian jewellery, South American pottery, Javanese batik, and Peruvian weaving. Each member of the class then designed a bird motif dividing it up into small areas of pattern using coloured wax crayons. Ideally, there should have been a range of actual objects (ceramics, textiles, jewellery) to show the class. Unfortunately we had to rely

upon illustrations. It may also have been helpful if the children had been able to use their bird motifs as a decoration on an object of their own making. This would have enabled them to see the process from beginning to end.

My aim was that by the end of this project the class would have a greater awareness of the visual world of birds, and how they have been an inspiration for art and craft across geographical and time barriers.

Faces in Clay - 2nd year class.

The aim of the first lesson was to make the children aware of facial features. This resulted in a collection of self-portraits in clay, each mounted on a four-inch square. We then looked at how facial features could be used to decorate a pot. I showed a collection of slides of pots with faces, including several from the E.k.A.E.Teaching Pack of Peruvian Pottery. The poster from this pack was displayed on the wall of the pottery along with many other illustrations of pots with faces. The children produced a wide range of coiled face pots.

When these were completed each child made a clay mask. These masks were based on paintings of faces influenced by illustrations from the North West coast of America. The children's masks illustrated the power of adorned facial features.

In teaching this kind of subject the teacher needs to be aware of the depth and extent of knowledge the children have in the particular area covered. Ideally there would be links with the history and geography departments for a topic of this nature. Using a similar approach to that used in the bird project I hoped to show how the human face has been portrayed in clay through a variety of cultures and times.

Pattern in Islamic Architecture - 2nd year class

I chose a project on Islamic pattern because of my own particular interest, which meant I had a readily available collection of slide and illustrations. Not long after the lesson began I realised from their responses that several of the class were Muslim and quite knowledgeable in the subject.
We looked at slides of the Alhambra, a Moorish palace in Spain. Partly because they realised I had visited the palace, and because it tied in with their religious education, this aroused a great deal of interest. The slides showed a rich variety of coloured decoration.

The practical work involved dividing up a page into the shapes of Islamic arches, using different patterns in the separate areas. While looking at the slides one child remarked about the decorative use of inscriptions from the Koran, and several children asked if they could do likewise in their pictures. I was pleased that they felt able to write Arabic inscriptions. Others in the class were keen to copy, and asked for help from the Muslim children. As a teacher I found myself in a difficult situation, not being able to understand their language, especially when I became aware that one boy was writing rude words in Arabic, knowing that I could not read it.

As a project for learning about each others' cultures it was a great success. It was not only the Muslim children who displayed a deep interest in the Islamic architecture and use of pattern.

In all of these projects I have hoped to provide the opportunity for the children to develop an understanding and appreciation of art from other cultures. Sometimes this can take the form of learning about each others cultural heritage without putting one forward as superior to another.
For a student teacher a multicultural approach has not been an easy option, but it has benefited both the class and myself in developing an approach to art.

Joanna Hall

(P.G.C.E.Art Education)

School of Art Education
Birmingham Polytechnic

SECTION THREE : EXHIBITION CATALOGUE

(Please note that not all entries in the catalogue will be available at every venue)

1

SCULPTURAL PORTRAIT POTS inspired by a study of Peruvian Moche pottery.

King Edwards Boys School, Birmingham

Teacher : Simon Pierse

" ... This first year class started with an image of themselves - a self-portrait carved into a clay tablet. A plaster cast was made and then clay was pressed into the mould & so formed one half of the sculptural pot.... The other half, made from rolld out clay, was formed round a natural object of suitable size - in this case a coconut. The neck and ears were added last and were made from slabs of clay. "

Reference: Pottery from Peru

2

MOCHE POTTERY HEADS AS A RESOURCE

Holyhead School

Class : 4th year O Level and CSE Mode 3 examinations

Teacher : David L. Taylor

Materials : Raku clay, grog, beaters, rolling pins, guides.

"It was decided that the Moche pottery heads which feature prominently in Peruvian pottery forms had a wider reference geographically in the Americas. Using the Peruvian resource material as a basic core of information the pupils were asked to research other ancient South American forms that employed figurative decoration.
To enable the designs to be realised the class was divided into small groups, each member to be responsible for a section of the whole.
During this initial stage reference was made to North American, Aztec, Toltec and Mayan 'pole' forms. Once this information had been assimilated each group was asked to design forms and shapes consistent with their own twentieth century ideas and design concepts."

References : Pottery from Peru.
Birmingham Public Library, Visual Aids Dept.

3

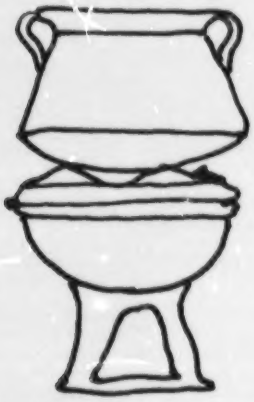
COOKING POTS AND STOVES

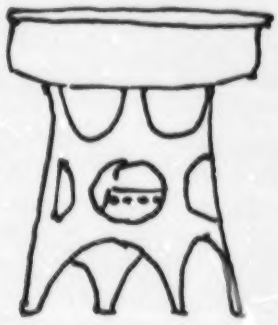
Holyhead Comprehensive School

Teachers : David Corbett
Roger Forbes

" This work developed in two ways: through search for alternative functions and forms in pot making, and secondly through the technical challenge of producing fire-resistant ceramic articles."

Reference: Ashanti & Hausa Pottery
Pakistani Folk Pottery
Wide ranging examples from many cultures and periods.





4

LARGE COIL BUILT AND DECORATED POTS

Holyhead School & Community Centre, Birmingham

Class: 4th and 5th year groups

Teachers: David L.Taylor
David Corbett

Materials: Raku clay, grog, beaters, rolling pins, smoothing kidneys, leather

" As part of a continuing interest in and development of basic pottery techniques the department became interested in the coil building techniques involved in Ashanti and Hausa pottery.

Close study was made by pupils using pack source material and departmental slides and books.

The only restriction was one of size, and the pupils were asked to start immediately and to 'adjust' their designs during construction. After designs and studies were made of decorative processes, each pupil formed directly onto the pot a pattern suitable to the shape of the pot. "

Reference: Ashanti and Hausa Pottery

5

CHARCOAL STOVES

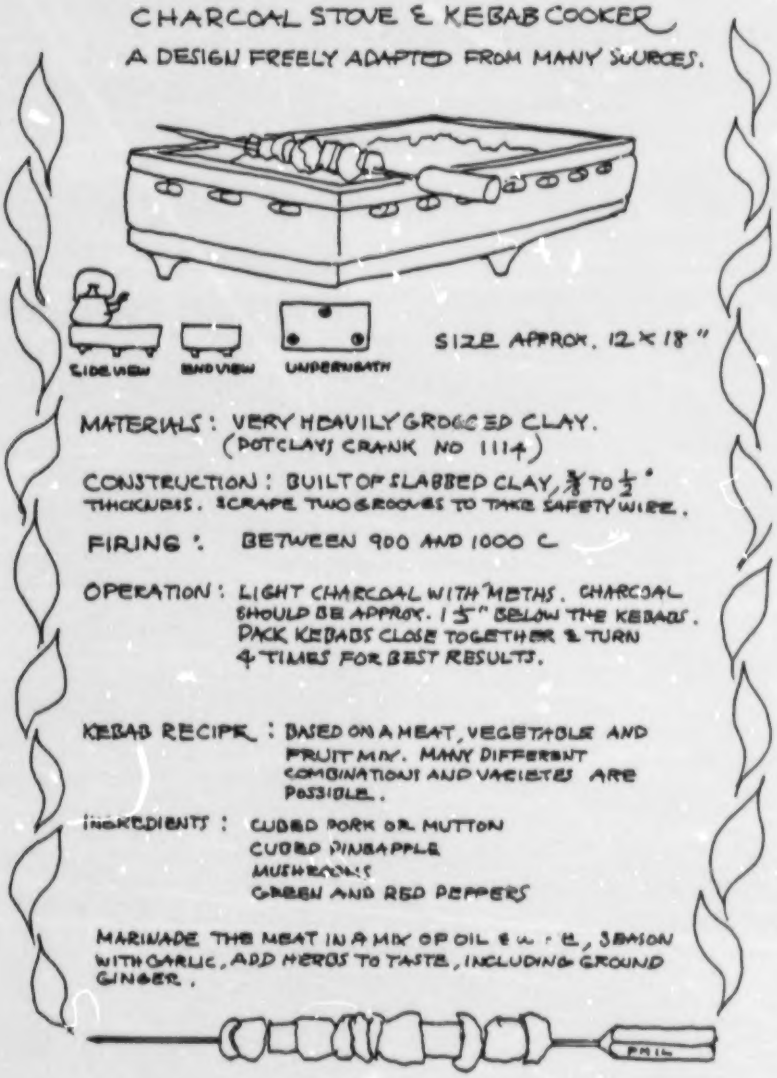
Warley High School

Teacher : George Jackson

Materials : Very heavily grogged clay
(Potclays Crank No 1114)
Charcoal

"A project that set out to explore the implications of the design process involved in making fire-proof cooking stoves."

Reference : Pottery Cultures Project.


CHARCOAL STOVE & KEBAB COOKER
A DESIGN FREELY ADAPTED FROM MANY SOURCES.
SIDE VIEW
END VIEW
UNDERNEATH
SIZE APPROX. 12 × 18"
MATERIALS : VERY HEAVILY GROGGED CLAY. (POTCLAYS CRANK NO 1114)
CONSTRUCTION : BUILT OF SLABBED CLAY, ⅜ TO ½" THICKNESS. SCRAPE TWO GROOVES TO TAKE SAFETY WIRE.
FIRING : BETWEEN 900 AND 1000 C
OPERATION : LIGHT CHARCOAL WITH METHS. CHARCOAL SHOULD BE APPROX. 1½" BELOW THE KEBABS. PACK KEBABS CLOSE TOGETHER & TURN 4 TIMES FOR BEST RESULTS.
KEBAB RECIPE : BASED ON A MEAT, VEGETABLE AND FRUIT MIX. MANY DIFFERENT COMBINATIONS AND VARIETIES ARE POSSIBLE.
INGREDIENTS : CUBED PORK OR MUTTON
CUBED PINEAPPLE
MUSHROOMS
GREEN AND RED PEPPERS
MARINADE THE MEAT IN A MIX OF OIL & W. + R., SEASON WITH GARLIC, ADD HERBS TO TASTE, INCLUDING GROUND GINGER.

43

TEXTILE DESIGNS & PRINTS

Smethwick Hall Boys High School

Teacher: Geoff Goulding

" Discussion of Nigerian Adire cloths. How and why they were made. What they were made from. Symbolism in design.

Project following from above: discuss everyday objects,, especially foodstuffs. Usual research - drawings, paintings, observational studies, designs for print.

Method used was silk-screen - the idea being that the pupils could transfer their research work into a medium they knew: If Adire cloths were made in this country, how would they be produced ? "

Reference: Dyed & Printed Textiles

7

BATIK PROJECT

Water Mill School

Teacher : Pauline Woodhead

Class : 9 year olds

"A project with nine year olds based on local environmental stimuli."

Reference : Dyed & Printed Textiles.

8

BATIK CLOTH & DESIGNS - HAIR STYLES

Percy Shurmer Junior School, Birmirgham

Teacher : Lynn Arch

Materials : Fabrics, wax, dyes, paint, paper, crayons

"Initial work on card using crayons to create pattern based on those found in adire cloth formed the basis of later batik work.

Extension of African pattern theme to include hair styles.."

Reference: Dyed and Printed Textiles - West African Adire.

9

WAYANG SHADOW FIGURES

Golden Hillock Comprehensive School, Birmingham

Class 13 - 14 years

Teacher : Jennie Davies

Materials: Card, inks.

" Wayang puppets are traditional figures used in Javanese Shadow Theatre. They are often used as motifs in Batik."

Reference: Dyed and Printed Textiles

45

10

WEST AFRICAN ADIRE

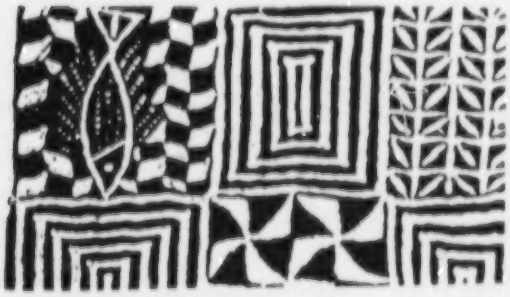
Holyhead School

Teacher : Annette Reddy

Materials : Dyes, starch, string, stones, paper, chalk, fabrics.

" In addition to the pack reference, written briefs were constructed illustrating background information, project brief, example and requirements." (One of the three briefs illustrated in the exhibition.)

REFERENCE: Dyed & Printed Textiles : West African Adire
Brian Murphy : The World of Weddings
Danford: Nigeria in Costume
John Picton & John Mack: African Textiles
W.Fagg (ed.): The Living Arts of Nigeria
christine Price: Made in West Africa.



11

PATTERN, MEANING & POTS

Lee Bank Primary School

Class : Third Year Juniors, 9 - 10

Teacher : Gilroy Brown

Materials : Clay, pen & paper

"The aim of the project was to use two literary sources of reference to provide the basis of a scheme using clay. Children were introduced to the Ashanti proverb pots and the motifs found on them. They were also shown pictures from Aesop's fables, and introduced to Ananse stories from Ghana. The children then went on to make highly decorative pots employing the imagery they had become familiar with."

References : Dyed & Printed Textiles - West African Adire
Aesop's Fables
Ananse stories

12

KITES

Hodge Hill Girls School

Teacher : Jane Muir

Materials: Bamboo, string, cotton, tracing paper, tape, paint, varnish

"Considering the historical significance of kites and their usage. Using drawings of actual birds, animals, insects etc. and translating these into a stylistic, decorative design imitating the methods of Japanese and Chinese traditional kites."

Reference: Playthings as Art Objects: Kites
Various books on kites and kite making, (esp. Kites - David Pelham)
Teacher's own resources.

13

FISH KITES

Shirestone J/I School, Birmingham

Class: 32 second-year pupils, mixed ability

Teacher: Bronwen Quantrill

Materials : Paper, card, crayon, felt pen, cotton, pencil, crayon

" The intention was to explore the possibilities of developing work with a complete class of Primary children rather than selecting or forming groups. Work took place during one art session per week, with a duration of one hour.

The development of ideas sprang directly from the children, and their interest brought forward a great deal of work that had been done at home and in small groups. Each child had been given a folder to keep their work in and some of these were bulging by the end of term."

Reference: Playthings as Art Objects; Kites.

14

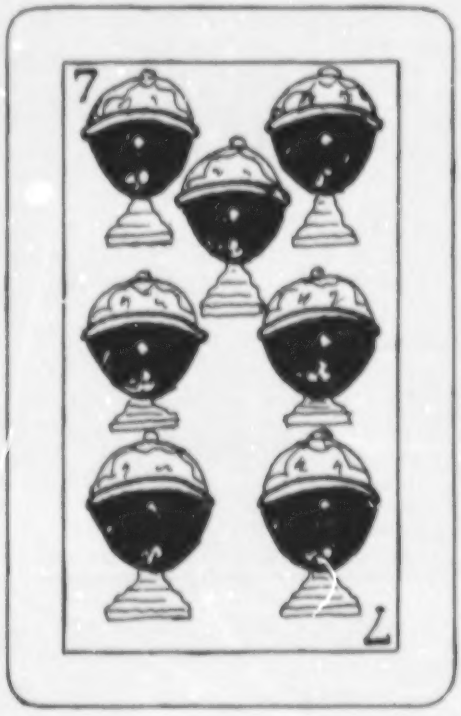
A PROJECT ON PLAYING CARDS.

King Edwards Grammar School for Girls, Handsworth, Birmingham.

Class : 2nd & 3rd year
Teacher : Mrs.J.Bassett

(For desciption of project see article in Classroom Practice section of catalogue)

Reference: Playthings as Art Objects: Playing Cards



15

DECORATIVE KITES

Hodge Hill Girls' School

Teacher : Jane Muir

Materials : Bamboo, string, cotton, tracing paper, paint, varnish.

"Considering the historical significance of kites and their usage. Using drawings of actual birds, animals insects, etc. and translating these into a stylistic decorative design imitating the methods of Japanese and Chinese traditional kites.

References : Playthings as Art Objects - Kites.
D Pelham The Penguin Book of Kites, Penguin, 1976.

16

DASAVATARA CARDS

Welford Primary School'Birmingham

Class 8 - 9 years

Teacher: Jennie Davies

Materials: Coloured Pencils, felt pens, card.

" Dasavatara cards tell the story of the incarnations of Vishnu. The pupils were asked to illustrate cards with pictures of themselves as they now are and as they would like to be if re-incarnated."

Reference: Playthings as Art Objects; Playing Cards.

17

PLAYING CARDS

1. THE JAPANESE FLOWER GAME
2. KOREAN CARDS
3. PALM LEAF, BENIN CARDS

Parkview Middle School, Birmingham

E2L Department.

Teacher: Jane Muir

Materials : Paper, card, coloured pencils.

" A project based in the E2L department with two parallel groups, investigating various kinds of playing cards and their uses; developing the methods and ideas of specific packs from Japan, Korea, Benin and Nigeria. "

Reference: Playthings as Art Objects: Playing Cards
C.Perry Hargrave, A History of Playing Cards
Ashmolean Museum, Oxford.
Visual Aids from Birmingham Central Library
Teacher's own resources.

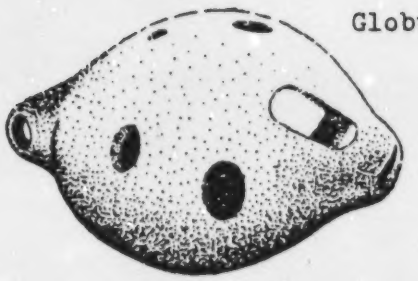
18

SOUND PRODUCING OBJECTS - DRUMS AND OCARINAS

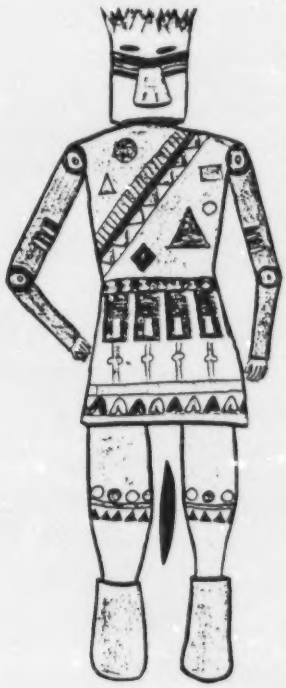
Coten End Middle School, Warwick

Teacher: Sue Loveridge

Reference: Playthings as Art Objects; Sound-producing objects.
Teacher's example based on a Brazilian Bird Calling Ocarina



Globular flute.



19

DOLLS inspired by examples from a number of world cultures and especially by the Kachina dolls of the Hopi Indians of the south-western United States.

Hillcrest School, Birmingham

Teacher: Yvonne Brierley

Materials:
Stage 1. Pen & ink, coloured pencils, felt tip pens
Stage 2. Empty boxes and cartons, papier mache, wool, fabric, paint and feathers.

" To study dolls and their uses from around the world, and to be able to identify their sources on a map.

In the second stage of the project the pupils were asked to focus their attention upon the Hopi people of Northern Arizona and their Kachina dolls, and to make modern adaptations from their own experiences using found materials."

Reference: Playthings as Art Objects: Dolls etc.

50

20

THE HOPI YEAR CARD GAME

Orchard Comprehensive School

Pupils : David Hayes, Gavin Gilburd & Jonathan Chesterman

Teacher : Liz Ewing

Materials : Card, felt pens

The pupils constructed a board game with rules, cardboard spinner, counters and cards. The idea was to represent the Hopi Year through a card game. In particular the pupils studied and represented the beliefs of the Hopi on how one escapes from the underworld.

Reference : Playthings as Art Objects - Dolls.

21

JAPAN PROJECT

Paganall J/I School

Teachers : Joanne Hall, Dena Keeling, Annette Reddy, Carol Walton.

Materials : A wide variety of junk materials plus card, crayons, clay and paper.

"We aimed to give two classes of junior children a rich and varied experience of another culture using the ERAE Dolls pack as a starting point. We also wanted to incorporate into the lessons a use of their five senses, including smell and taste. The dolls made were used for puppet plays and then a party was held of oriental foods with chopsticks while listening to music. The party was videoed on modern Japanese equipment."

References : Playthings as Art Objects - Dolls.

(For a description of the project see article in 'Classroom Practice' section of the catalogue)

22

KACHINA MASKS IN 2D & 3D FORM

Percy Shurmer Primary School

Class : 8 year olds

Teacher : Diana Aughwaine

Materials : (2D)Papaer, card feathers, poster paint, pebbles, beads, coloured foil paper.
(3D)Clay

"By using a variety of materials it was possible for individuals to create a personal Kachina mask to represent the spirit of good or evil."The theme was extended in clay to create 3-dimensional wall reliefs. This enabled the group to develop their practical skills in handling clay and discover the range of processes likely to be used in making masks."

Reference : Playthings as Art Objects - Dolls.

23

MASK PROJECT

Smethwick Hall Boys High School

Class: Two groups of 2nd year pupils

Teacher: Geoff Goulding

" Discussion began on Hopi people of North America, their beliefs and customs . Looked at dolls; totem poles ; discussed spirits - animal and people; developed into representations of those spirits. Masks evolved."

Reference : Playthings as Art Objects

WEST AFRICAN HEADDRESSES

A mask project based on the study of some West African appliqued and embroidered fabrics, and their development in three-dimensional form.

Holyhead School, Birmingham

Teacher : Annette Reddy

Materials: Sewing machine, fabrics, beads, metal shim, paper, card, paint.

" A project designed to extend the dyed and printed textiles into three dimension. Continuing the ceremonial theme and relating ideas to the original motifs. "

27

NORTH AMERICAN INDIAN CARPET

Lee Mason Comprehensive School, Birmingham

Teacher : Carol Walton

Materials : Stencils - cut out and coated in boiled linseed oil and turps, paint and brushes, felt, scissors and glue.

" Slides shown along with magazines, posters and ceramics. Discussion. Each pupil was given a ready prepared stencil and mixed their own colours very thickly. These were kept steady using paper clips. All then cut out and joined together.

Felt carpet-stencils used to draw onto various colours of felt. They then cut out shapes and stuck them onto paper. Joined together to make an overall carpet."

Reference: American Indian 'Cut and Use' stencils, British Columbia Magazines.

28

MUSLIM CARPET PATTERNS

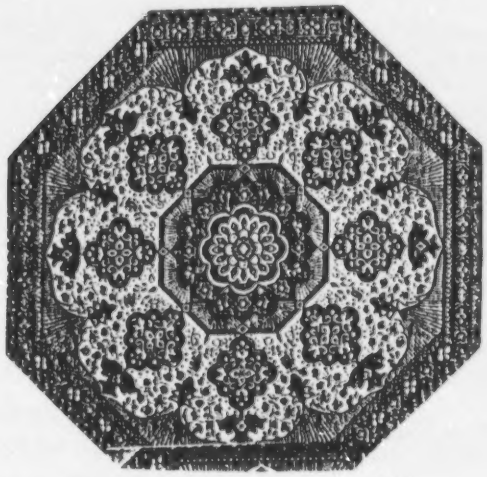
Ladypool Primary School

Teachers : Mrs J. Bateman & Miss S Marriott

Materials : Paper and felt-tip pens

"Children worked in groups of 9 and 12 respectively. The children decided on colour and designs themselves. They worked co-operatively on the carpet design. Mistakes in design were corrected co-operatively, not necessarily by the original designers. The work was a departure from previous art work in the school. Most pupils are Muslims, but this work was done by the class as a whole, including non-Muslims.

References: Dyed & Printed Textiles Pack
North African Carpets.



29

A PERSIAN CARPET

Handsworth Wood Boys' School

Class : First Year

Teacher : Mandy Rogers

"After discussing the grammar of pattern - e.g. rythm, use of distortion of scale, repetition, natural forms, formal shape - each boy was given a section of the carpet and asked to design a pattern on it. All sections were finally assembled into one design."

References : Slides and pictures of Persian carpets.

54

30

THE SYMBOLIC USE OF PATTERN

A project which draws on an example from the Philippines to create personal symbols based on pupils' homes and their wider environment.

Moseley School, Birmingham

Teacher: Geraldine Brennan

Materials : Poster paint, wax crayons

" The handwoven cloth served as the starting point of a focus on 'symbolic use of pattern.' It symbolises the owner's house, garden, surrounding fence, open land and island boundaries. It is usually woven as a special gift and no two are exactly alike. This story served as the basis for the children to create their own language of pattern and symbols to describe their home, surrounding and wider community."

Reference: Handwoven cloth from Mindanao, Philippines.
Islamic carpets, Eastern pattern and symbols.

31

PATTERNS FROM A SARI

Bartley Green Comprehensive School, Birmingham

Class: 1st year

Teacher : Sarah Wigington

" We looked at pattern and colour in the sari. The children then made their own patterns, based on a chosen section of the sari and using a limited colour combination as close to the original as possible. Finally, the class arranged individual pieces to create a new 'sari' design. "

Reference: Hand printed Indian silk sari.

55

32

BIRDS AS DESIGN MOTIFS - progression from naturalistic to stylised images.

Holyhead School, Birmingham

Class : Third year

Teacher : Joanna Hall

Materials: Pencil, charcoal, paint, wax crayon

" Stage 1. Drawing birds that can be found locally.
Stage 2. Paintings of colourful birds from all over the world.
Stage 3. Designing bird motifs after looking at those found on South American pottery, Egyptian jewellery, Indonesian and Peruvian textiles. "

Reference : Birds on loan from Birmingham Museum, colour illustrations of birds from all over the world. Examples of bird motifs from a range of cultures.

33

MANDALAS - COLOUR AND CONSTRUCTION

St Alban's School

Teacher : Paul Atkins

Materials : Felt pens, Gouache paint, water colours, pencils

"The starting point was my own interest in mandalas as bright, fascinating representations of Buddhist beliefs. The project developed with the children first through pattern and then through the five-fold mandala and its depiction of the five senses and their animal and material symbols. Every child chose a sense and worked through representations of animal and material images such as peacock and flowers for the sense of smell; then the class divided into groups to produce a large mandala of their own design based on the original sacred geometry.

References: Own work and slides
Birmingham Public Library Quick Reference Dept.
Traditional geometric patterns.

34

DECORATIVE AND EXPRESSIVE MASKS

Moseley School

Class : Third Years

Teacher : Geraldine Brennan

Materials : Pencil, paint, clay.

"The slides and photographs served as a starting point for discussion on the use of masks for various rituals and expressive purposes in different cultures. We explored the expressive qualities of the masks by projecting some of the slide images onto faces in the group. The decorative aspects of the masks changed according to the contours of the person's face and this inspired the group to produce designs for their own masks."

Reference : Slides and photographs of African, Eastern and European masks.

35

PATTERN IN ISLAMIC ART

Holyhead School

Class : Second years

Teacher : Joanna Hall

Materials: Wax crayon, paint, paper.

"First we looked at slides and illustrations of the Alhambra Palace in Grenada, Spain. Attention was drawn to the rich variety of pattern found within the architecture. The class then designed their own patterns within the framework of Islamic arches."

Reference : Images of the Alhambra.

(for a description of this project see article in 'Classroom Practice' section of the catalogue.)

24

BENIN HEADS

Holyhead School

Teacher : Annette Reddy

Materials : Pencil and paper.

Design Brief: "Some of the most naturalistic sculpture from the African continent are the heads of the Obas of Benin. These heads in bronze were kept on royal altars of Benin as memorials to ancestors. There are many examples of these heads illustrated in books and found in museums of both men and women. Few of them may be direct portraits but they are clearly portraits of rulers. Make studies to scale and from different angles of the Benin head of a Queen Mother and do the same for a Benin plaque. Make reference to African carved figures and life drawings."

Reference : Treasures of Ancient Nigeria, Royal Academy, 1982

25

MASKS AND RITUAL

Handsworth Wood Boys' School

Class: First year

Teacher : Mandy Rogers

Materials: Paint, paper, sawdust, beans, pulses

"We discussed different uses and types of masks - i.e. disguise, decoration, celebration, use of expressive features, of people and animals, pattern, decoration, materials, shapes.

Reference: Slides - African & Indian masks
Animals
Tapes - Festival and Tribal drums
Animal sounds
Objects - skulls, bones, fur, hair.

36

THREE DIMENSIONAL CERAMIC HEADS

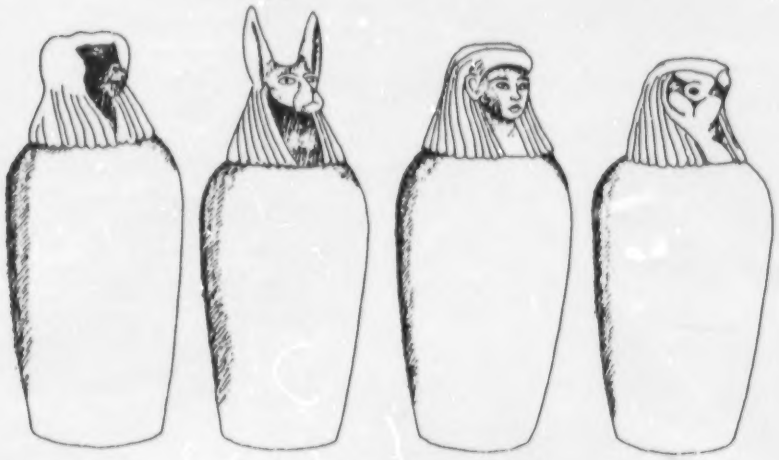
Smethwick Hall Boys' High School

Teacher : Dena Keeling

Materials : Charcoal on paper, earthenware clay, paint on fired clay.

"The objective of the project was to 'translate' the process of making ceramic representations from one context to another. In this case the reference source was found in Ashanti funerary heads. Pupils were asked to make character representation of their neighbour in the class introducing into the form as much personal information as possible to represent the character and interest of the person represented".

References : Ashanti - Kingdom of Gold exhibition, Museum of Mankind, London.
M. McCleod The Asante



37

EGYPTIAN TOMB SCULPTURE

A range of pots made by children based on Canopic Jars.

Josiah Mason College, Birmingham

Teacher : Jane Ingram

"In this project I wanted to look at Egyptian ideas on life after death and animals as Gods. I decided to have the class make canopic jars and amulets .... We discussed the many items which the Egyptians considered necessary for the dead person to have on the journey as a Ka or spirit ....The class drew the jars before making them in clay. At this stage they studied the Egyptian originals rather than making a personal interpretation.

Reference: British Museum (photographs)
Birmingham Public Library, Visual Aids Department (slides)

38

POLISH FOLK-ART CUT-OUTS

Steward Centre, Harborne, Birmingham

Class: Ages 10 - 15 +

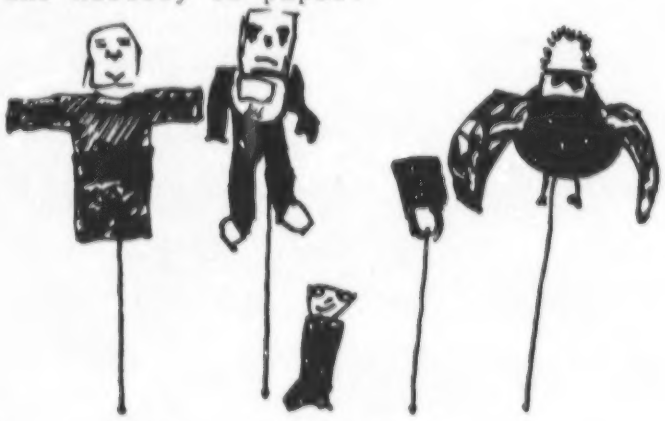
Teacher : Margaret Braithwaite

Materials: Black sugar paper, off-cuts of coloured paper, scissors, paste

"In the 19th century, when the use of paper first spread to the rural areas of Poland, a fresh, indigenous art-form quickly evolved. Using sheep-shears, Polish country people began folding paper, cutting it, opening the folds and pasting colourful pieces of paper on the cut-out repeat designs...

The cut-outs here, copied and inspired by the Polish cut-out designs the children had seen, were part of our Christmas decorations at the Steward Centre. Our centre is one of two E2L centres in Birmingham which prepare new arrivals to this country for mainstream secondary education. Cutting out is one of the skills that some of them are unused to. So doing these cut-outs was particularly appropriate - as well as relating directly to imagery in the rural background from which most of them had come..."

Reference : Book on the history of paper.



39

JAPAN PROJECT

Paganel J/I School

Student Teachers: Joanna Hall, Dena Keeling, Annette Reddy, Carol Walton

Materials : A wide variety of junk material, plus card, crayons, clay and paper.

"We aimed to give the two classes of junior children a rich and varied experience of another culture, using the multi-cultural pack as a starting point. We also wanted to incorporate into the lessons a use of their five senses, including smell and taste. "

(See article in Classroom Practice section of catalogue.)

Reference: Playthings as Art Objects: Dolls.

ETHNOGRAPHIC RESOURCES
FOR ART EDUCATION

c/o Department of Art
City of Birmingham Polytechnic
Margaret Street
Birmingham
B3 3BX

The project produces resource packs based on an ethnographic approach to the teaching of art and craft. Each pack explores craft traditions and techniques which it relates to an illustrated account of the land, people and historical background. The following packs are available:

Ashanti & Hausa Pottery second revised edition
Handbook (50 pages) pull-out worksheets.

Pottery from Peru second revised edition
Handbook (30 pages), pull-out worksheets.

Pottery from Pakistan
Handbook (40 pages) with teacher's notes

Dyed & Printed Textiles third edition
Handbook in three sections (Javanese Batik 37 pages; Dutch Wax Prints 13 pages; West African Adire 13 pages)

Playthings as Art Objects
Five handbooks (Dolls 22 pages; Kites 26 pages; Sound Making Objects 39 pages; Playing Cards 30 pages)

The following publication is also available from the project:

Projects and Prospects
Proceedings of a conference on the role of visual arts in multicultural education (70 pages)

The publication mentioned beneath is available from The School of Oriental and African Studies, Extramural Division, Malet Street, London WC1:

The Visual Arts in Multicultural Education
by H. Loeb, P. Slight & N. Stanley. Occasional Papers VIII, 1984.

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